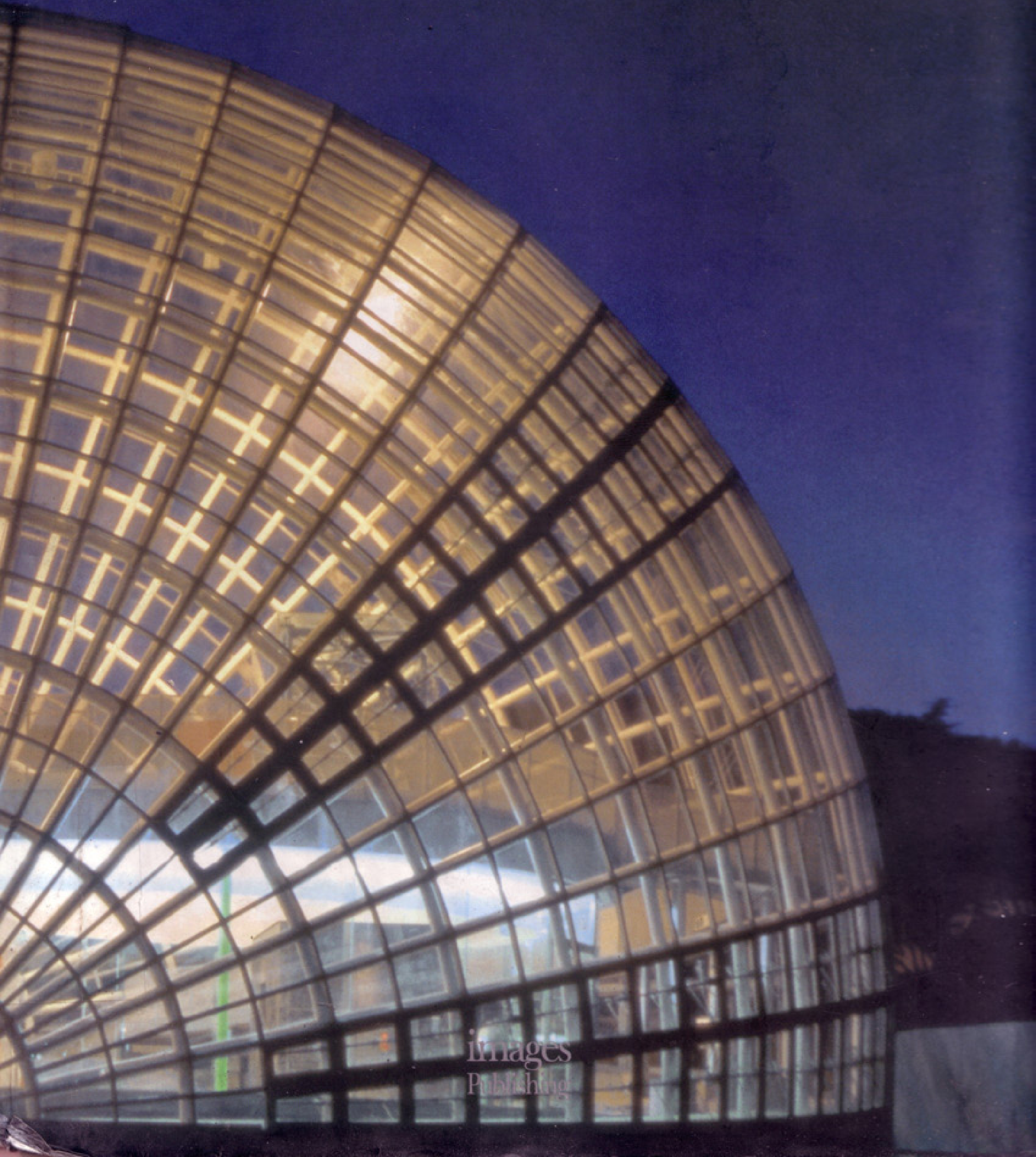
THE MASTER ARCHITECT SERIES II

ITSUKO HASEGAWA

Selected and Current Works



images Publishing

Tokumaru Children's Clinic

Design/Completion 1976/1979
Matsuyama, Ehime
Private client
Site area: 482 square meters
Total floor area: 1,212 square meters
Reinforced concrete, steel

This five-story multi-purpose building is divided as follows: the first floor is a children's gallery; the second floor is a medical clinic; the third floor is clinical support and nurses' living quarters; the fourth and fifth floors are the owner's family quarters. The mixed structural system consists of a reinforced concrete frame for the lower three floors and a steel frame for the upper two floors. The use of the two structural systems is expressed visually by a heavy solid concrete base and a light, inorganic aluminum-clad top. To protect children from traffic, the owner requested a free-standing concrete wall along the street.

By conceptualizing the building as a rational structural frame with freely placed architectural planes—walls, floors, roofs, and fenestration as "packaging" or "wrapping"—we were able to maximize the flexibility of the internal spaces. On each floor, curved walls of varying radii in 60 degree segments are laid out at various interior locations.

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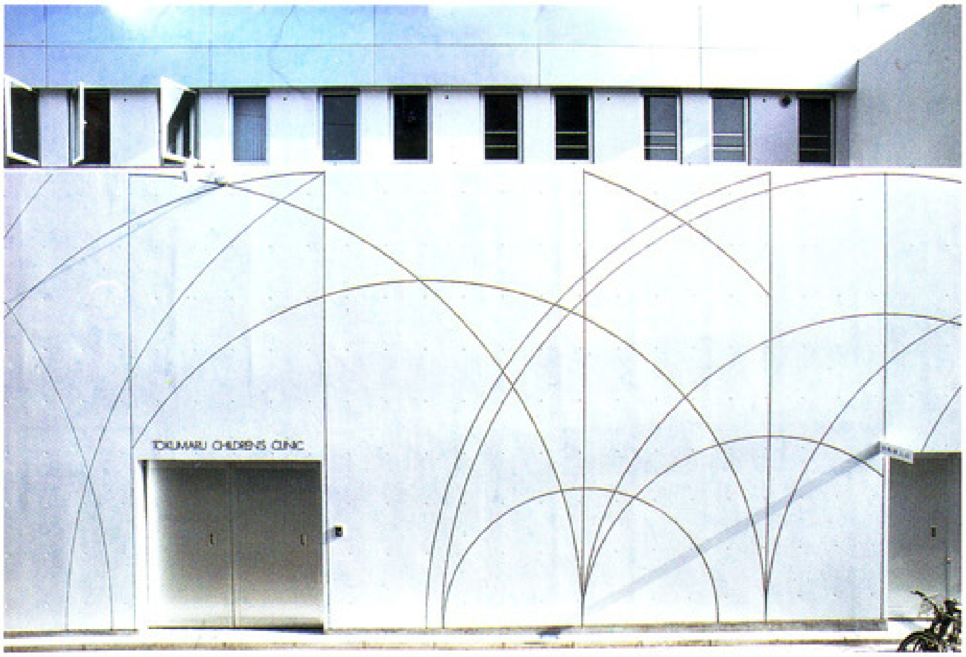

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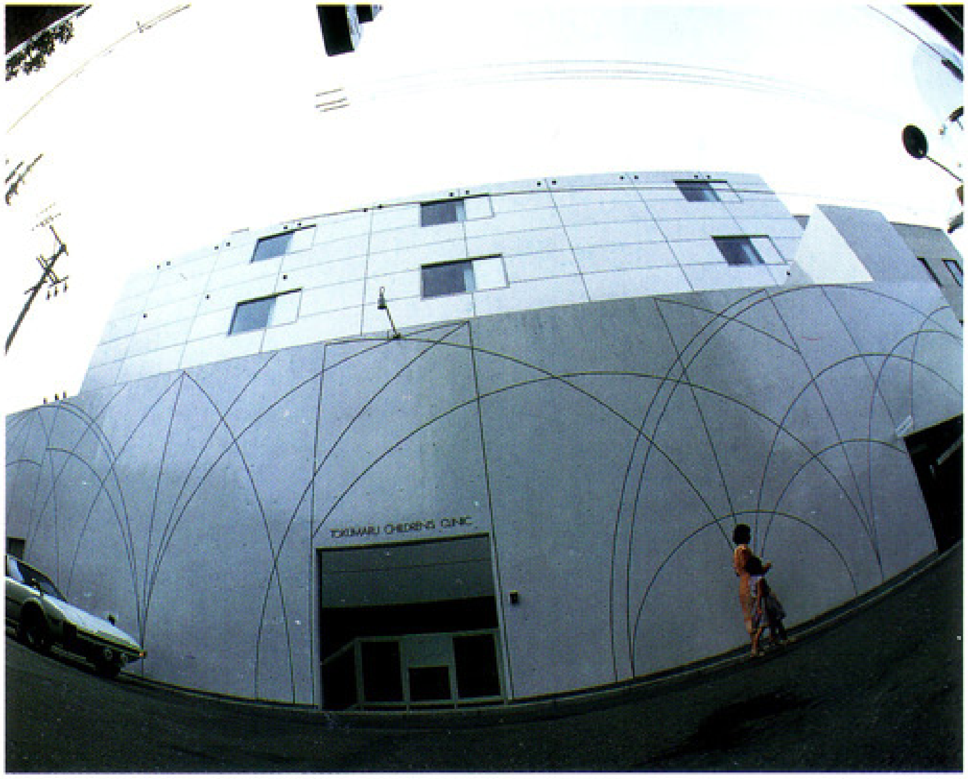

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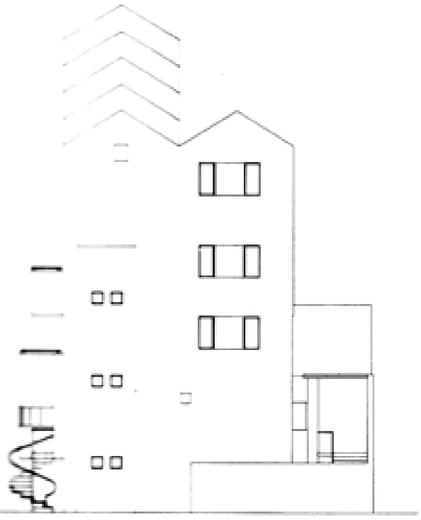
1 Motifs of repeated arcs and shadow
2 Looking up north elevation
3 East elevation
4 North elevation
5 Section
6 South elevation



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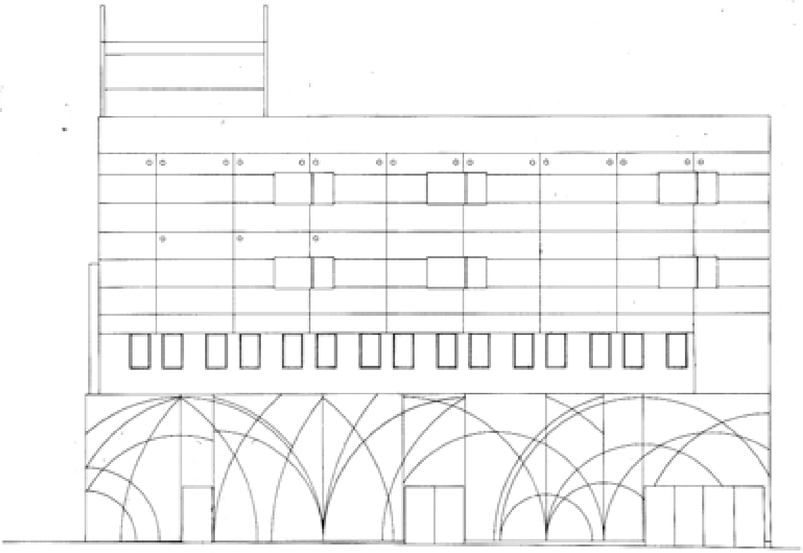

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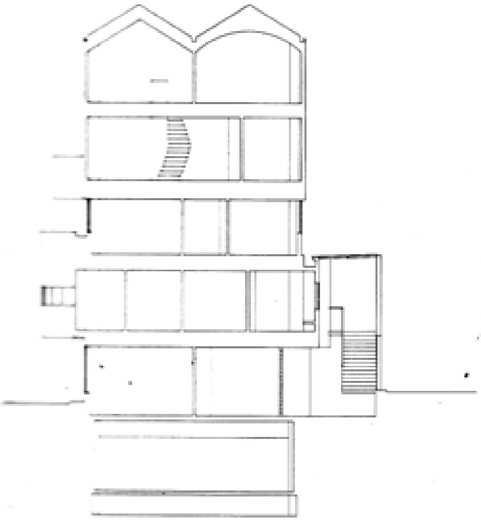

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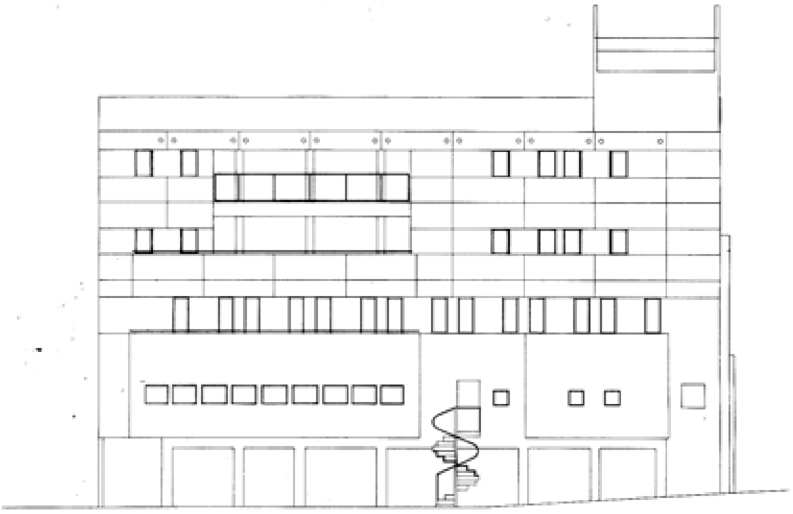

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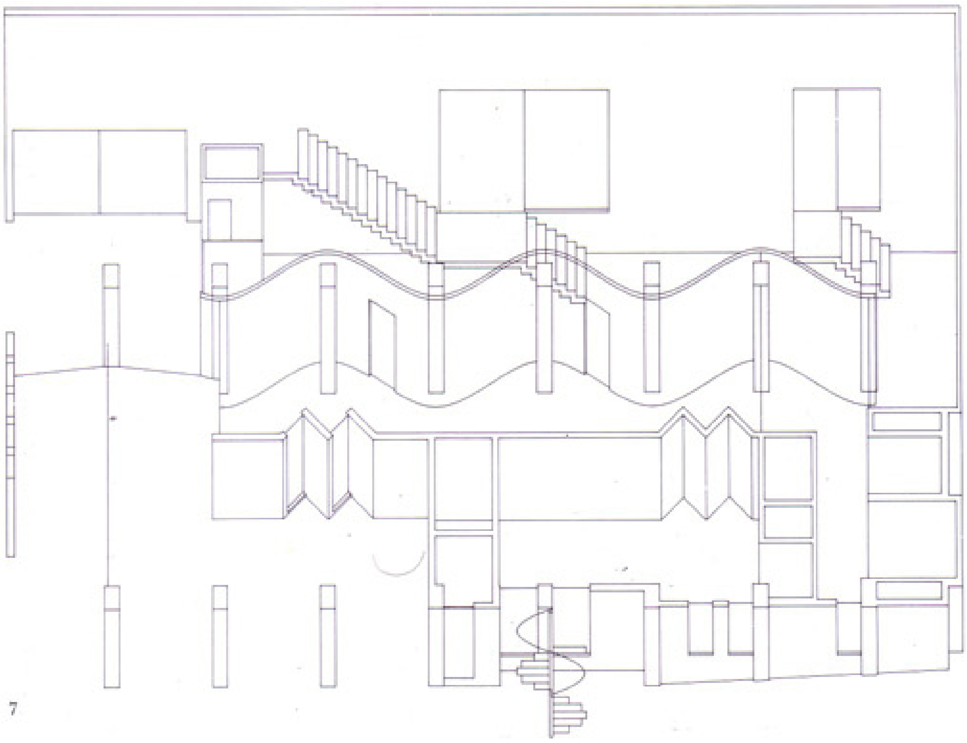
Scale 1:300

7 Axonometric drawing, first floor
8 Sine-curved glass block wall and columns in children's gallery on the first floor
9 First floor plan (children's gallery)
10 Second floor plan (clinic)
11 Third floor plan (clinic)
12 Fourth floor plan (private residence)

The fifth floor ceiling is divided into two contrasting forms: a curved vault and an angled gable roof. This combination creates the atmosphere of a two-story house within the larger structure. In general, the interior space of each floor is designed to meet its specific programmatic requirements and is layered without regard to strict overall plan coordination. These floor plans reflect our intention to create ambiguous linear void spaces of various functions and sizes threading through the interior volumes, as opposed to more centrally organized spatial relationships.



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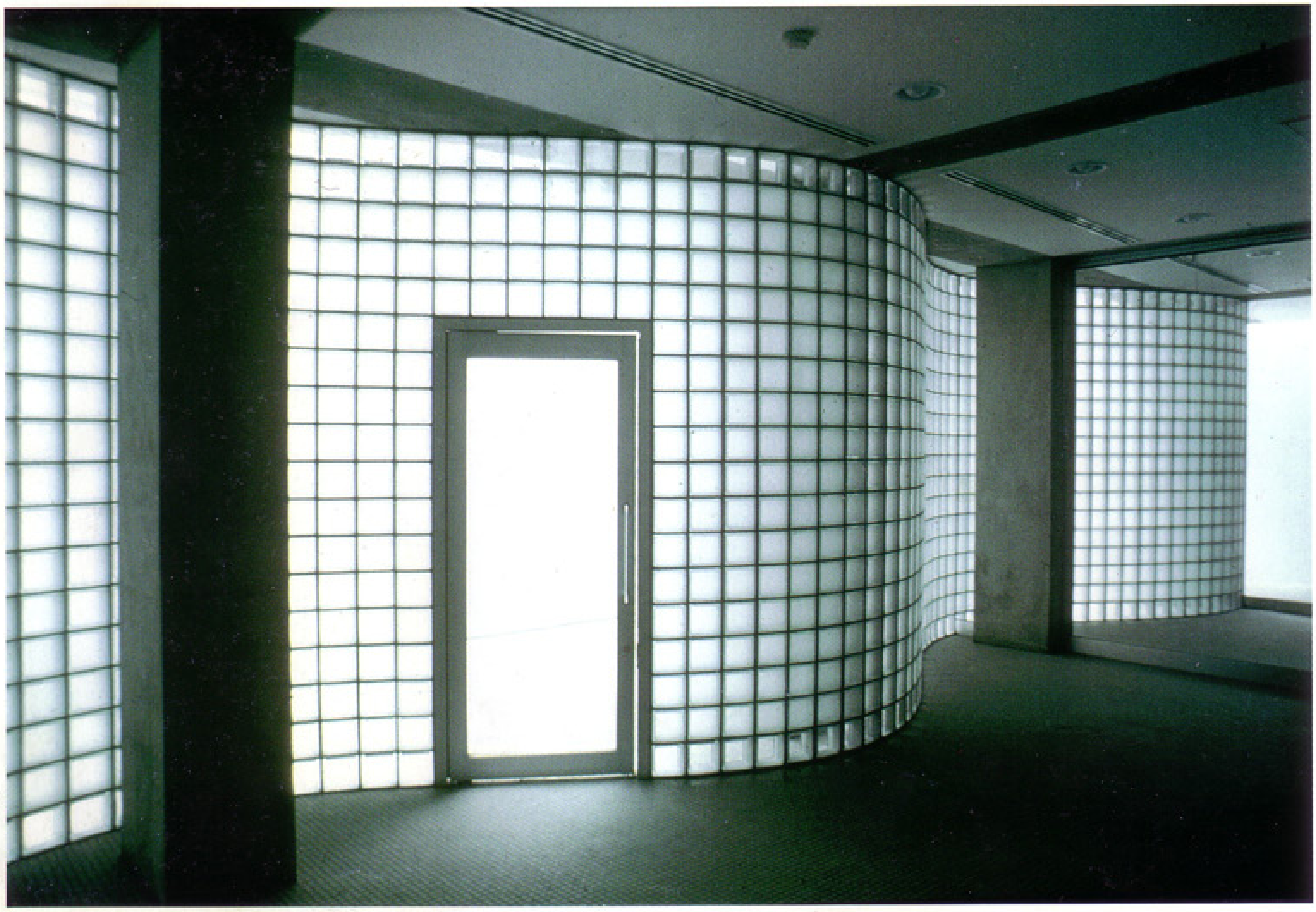

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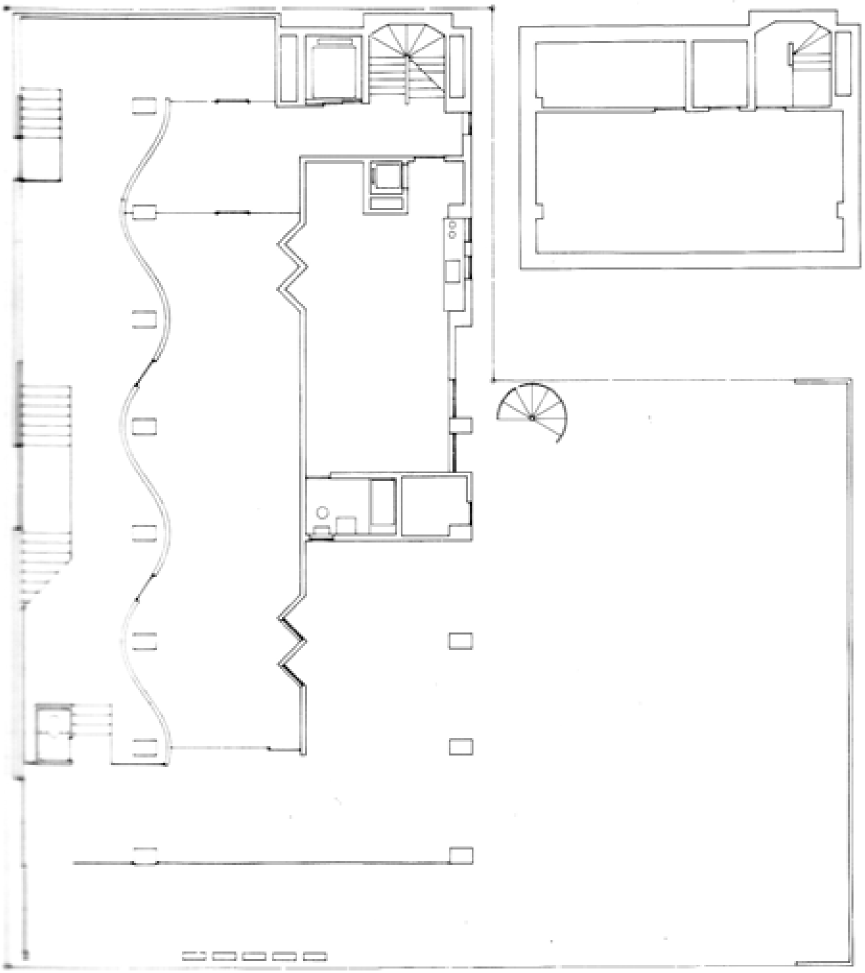

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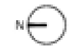

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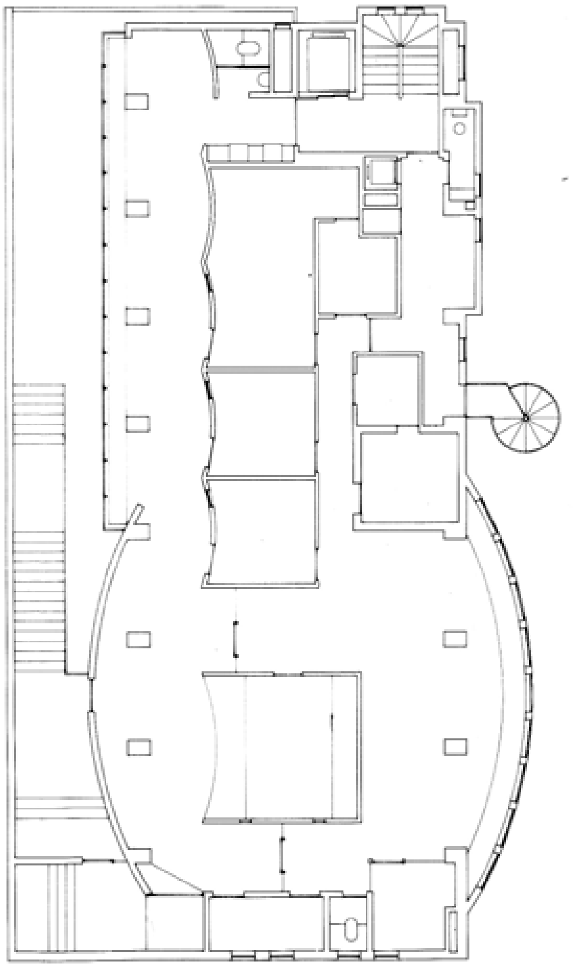

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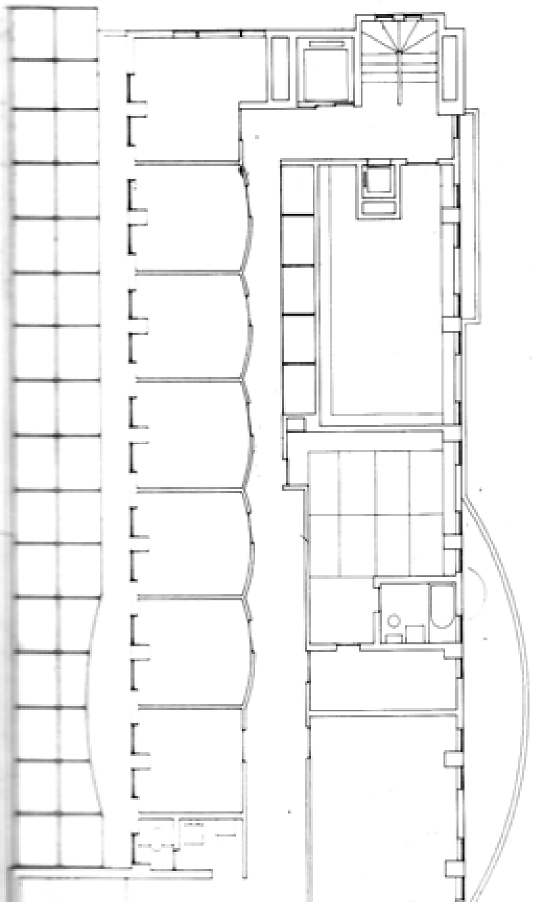

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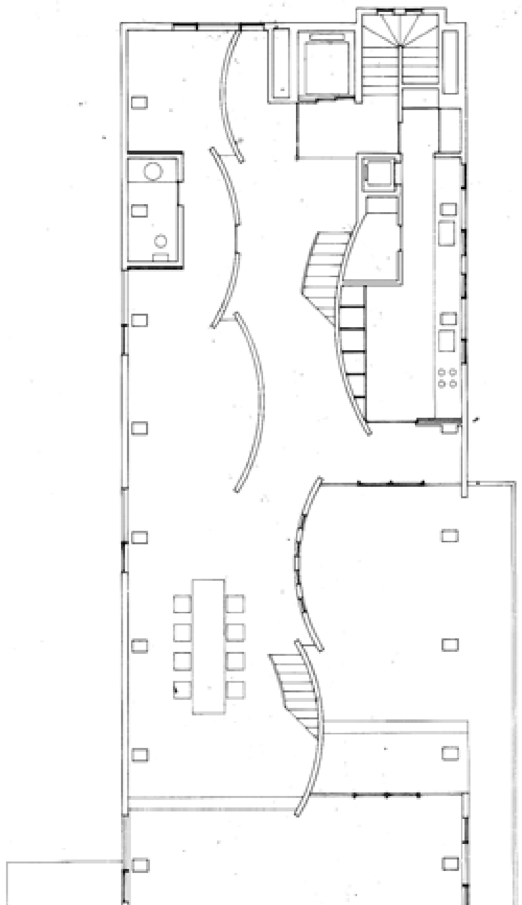

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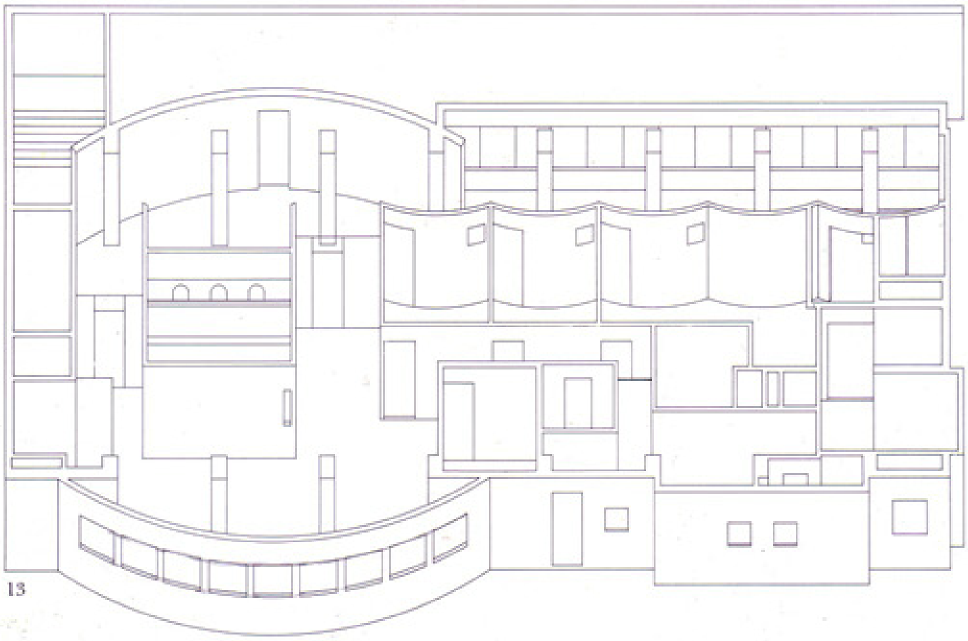
13 Axonometric drawing, second floor
14 South elevation around terrace
15 Semi-outdoor space with free-standing wall and glass roof



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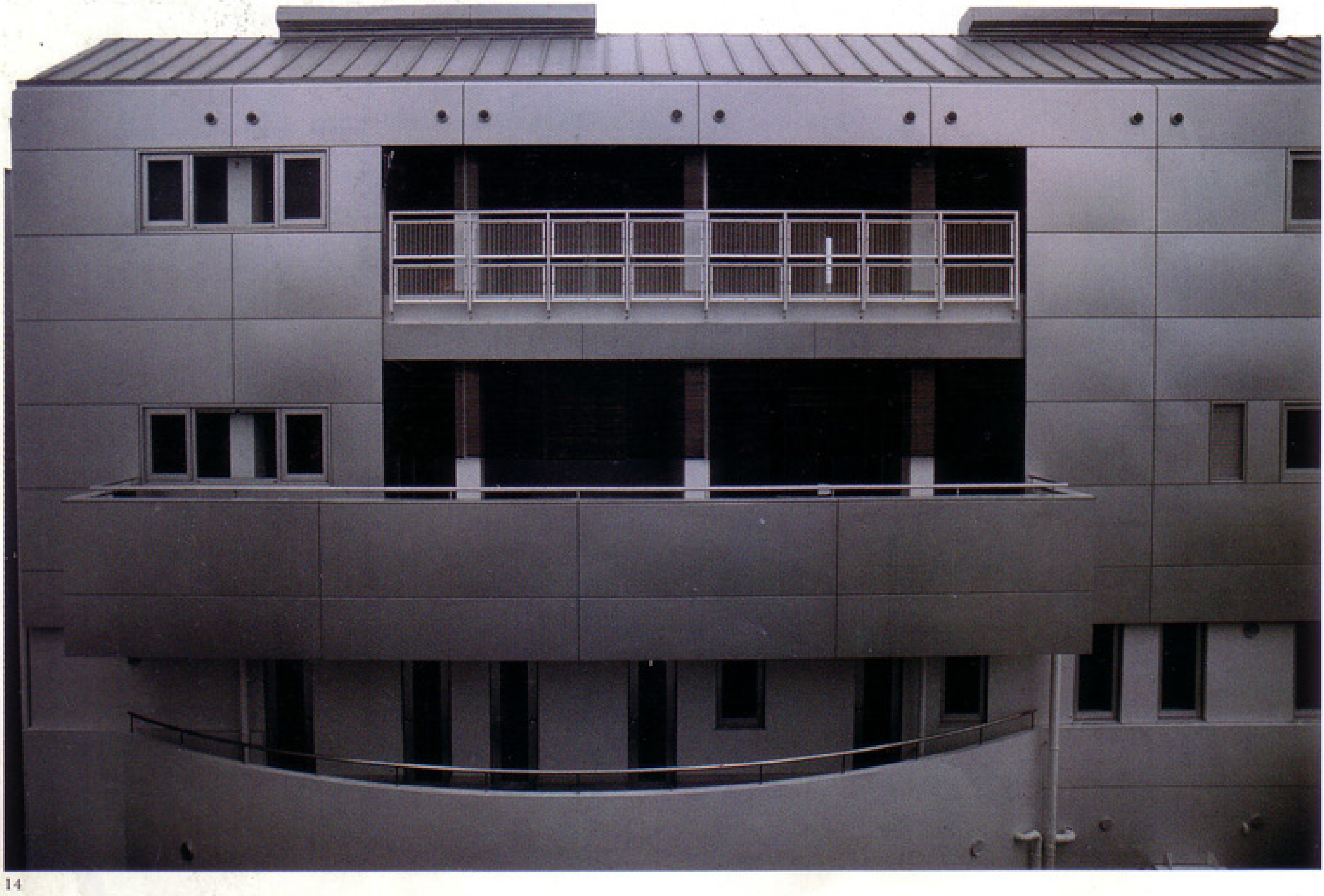

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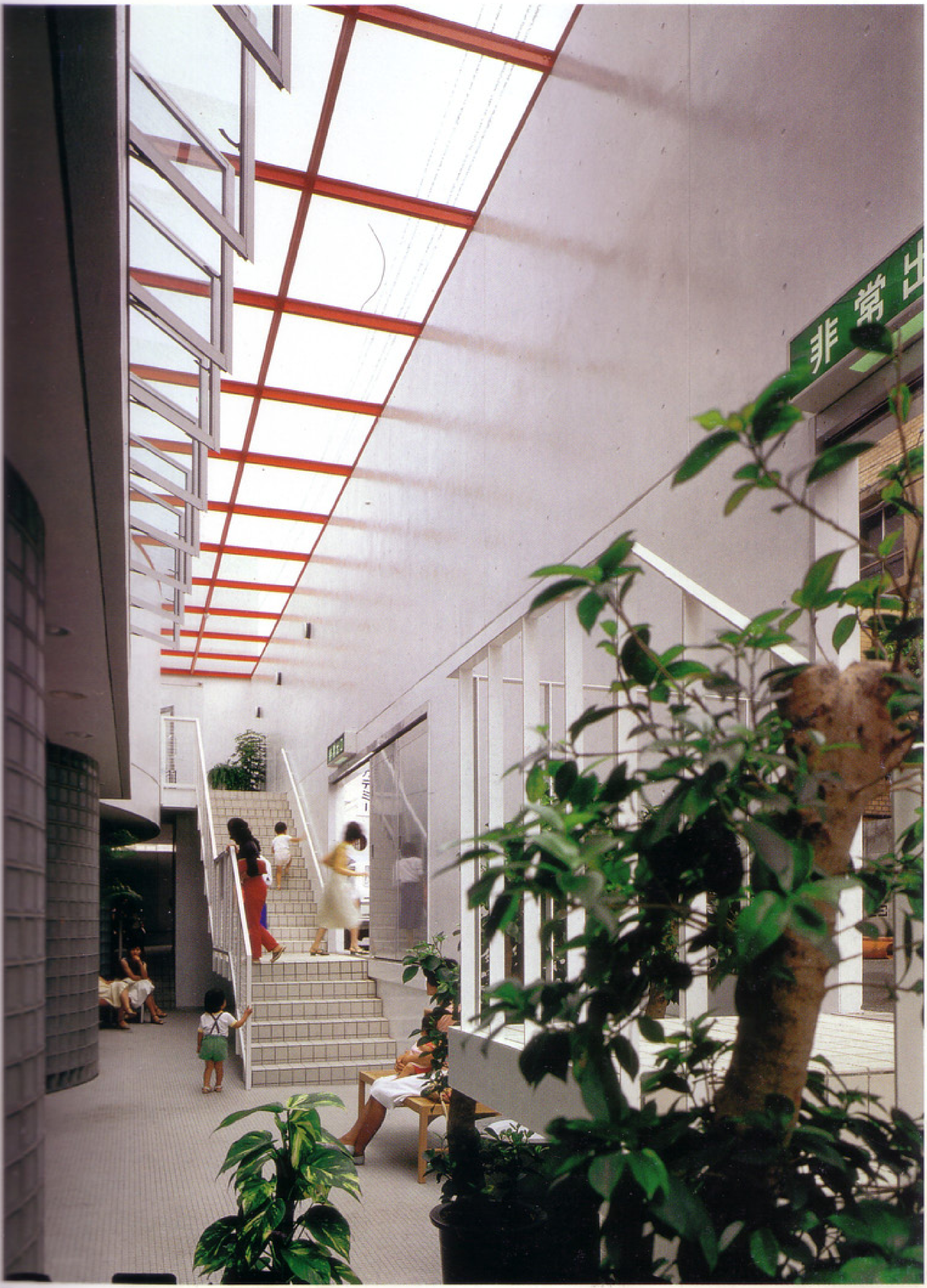
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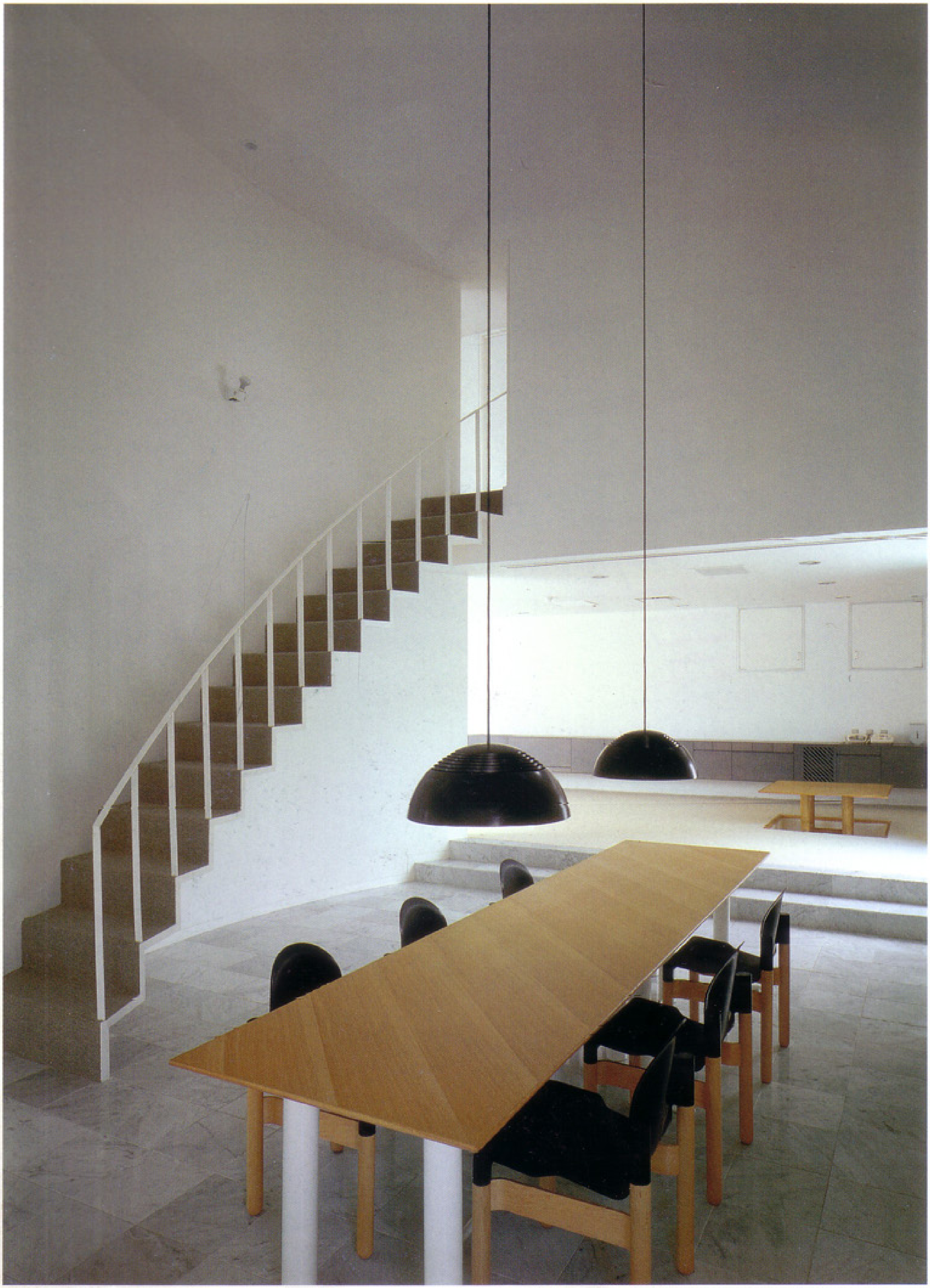

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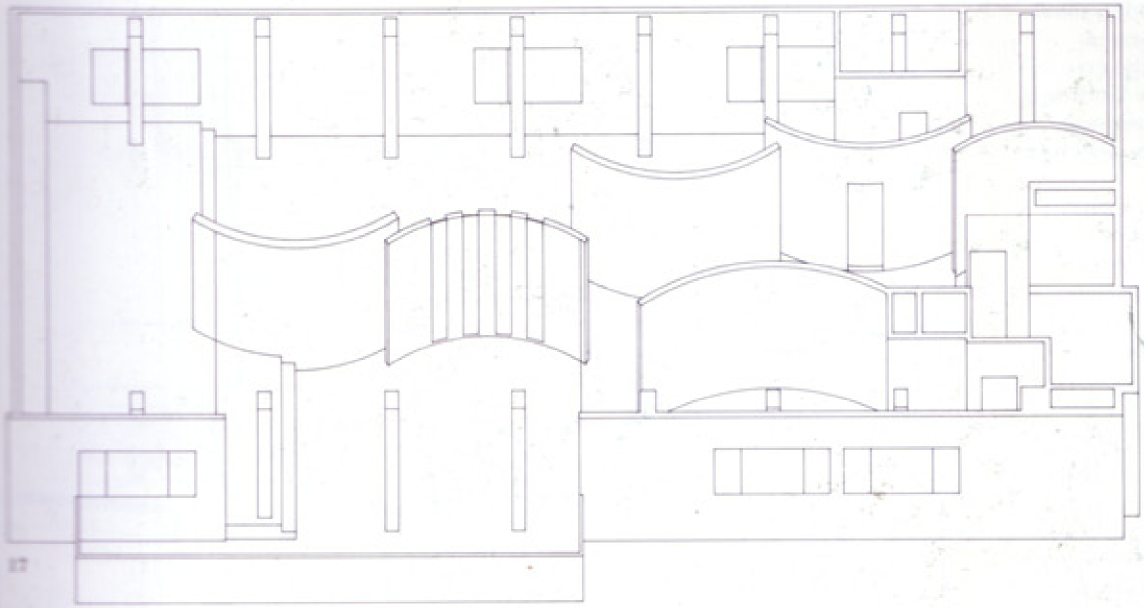
16 Living room from viewed dining room on the fourth floor
17 Axonometric drawing, fourth floor
18 Terrace of residential space on the fourth floor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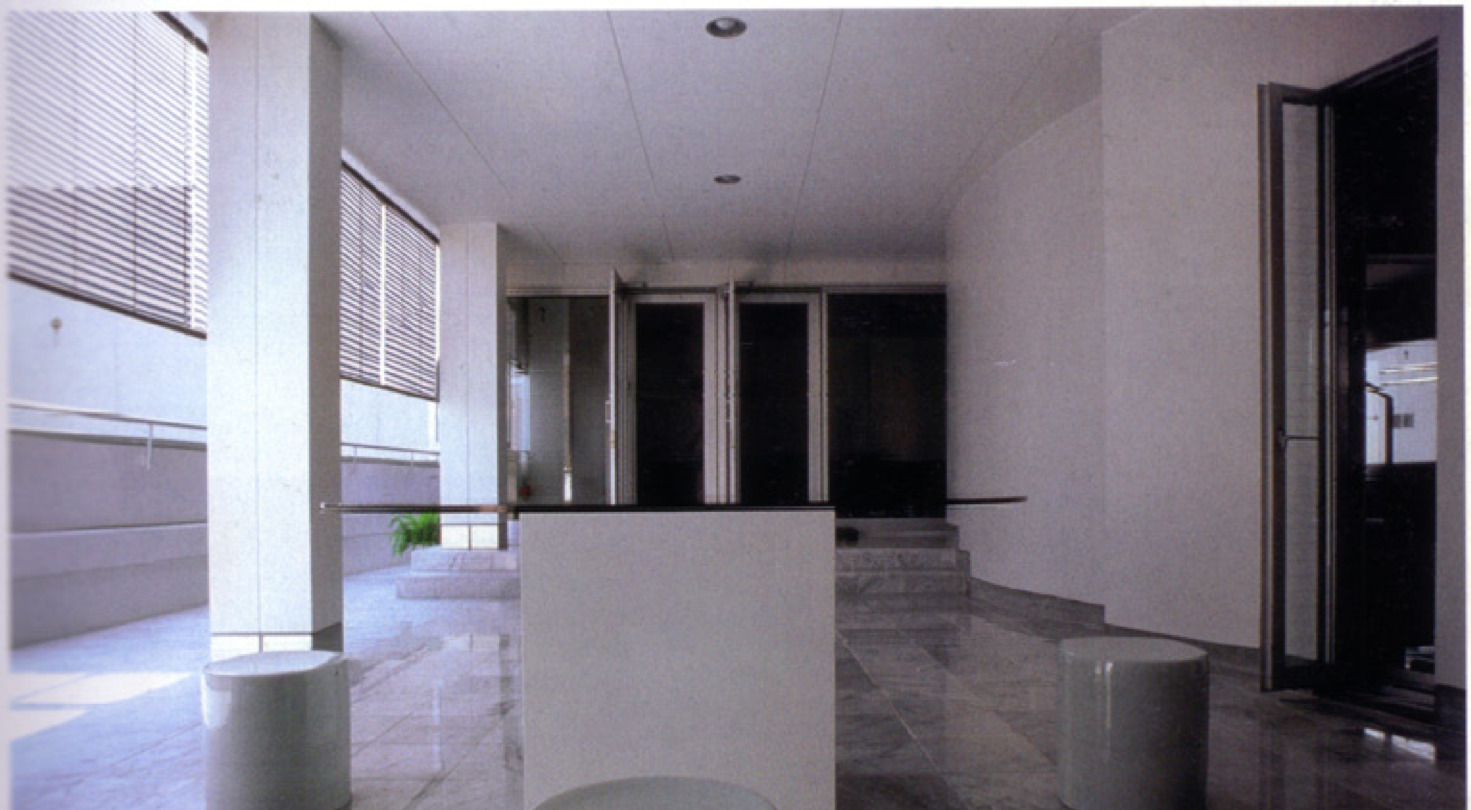
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House in Kuwahara, Matsuyama

Design/Completion 1979/1980
Matsuyama, Ehime
Private client
Site area: 585 square meters
Total floor area: 414 square meters
Steel, reinforced concrete

The house, which faces a beautiful south lawn, is clad in solid and perforated aluminum panels that reflect the ever-changing light of the suburban landscape to create a buoyant spatial impression. Unlike other metals, aluminum does not mirror the exact images of its surroundings, but reflects only vague images and hues. The silvery white aluminum turns from violet to blue to white in the sunrise, is lead-colored on cold and rainy days, and simmers from yellow to pink to violet in the sunset.

The west wall is made of glass block and shines like a prism in the setting sun. As evening progresses, and the porch and house lights begin to appear, the perforated aluminum panel walls gradually dissolve into the darkness, and the silver structural frames and charcoal gray inner walls materialize. At night, only the lights from the inner wall openings remain visible.

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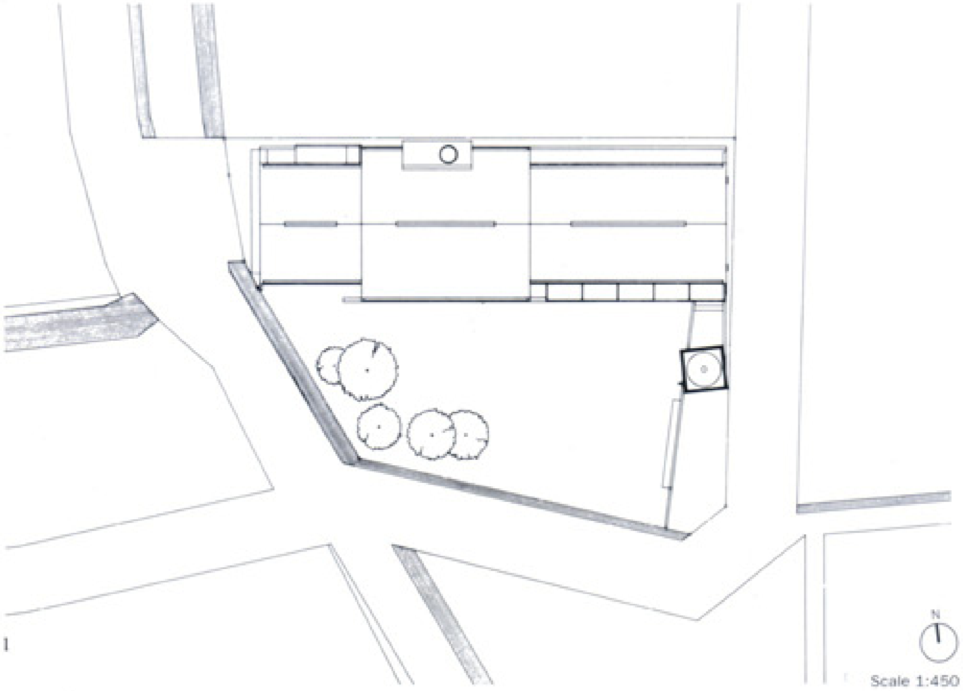

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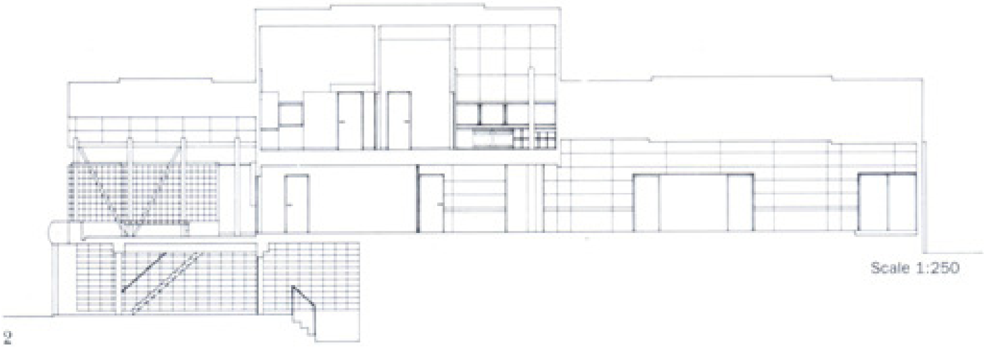

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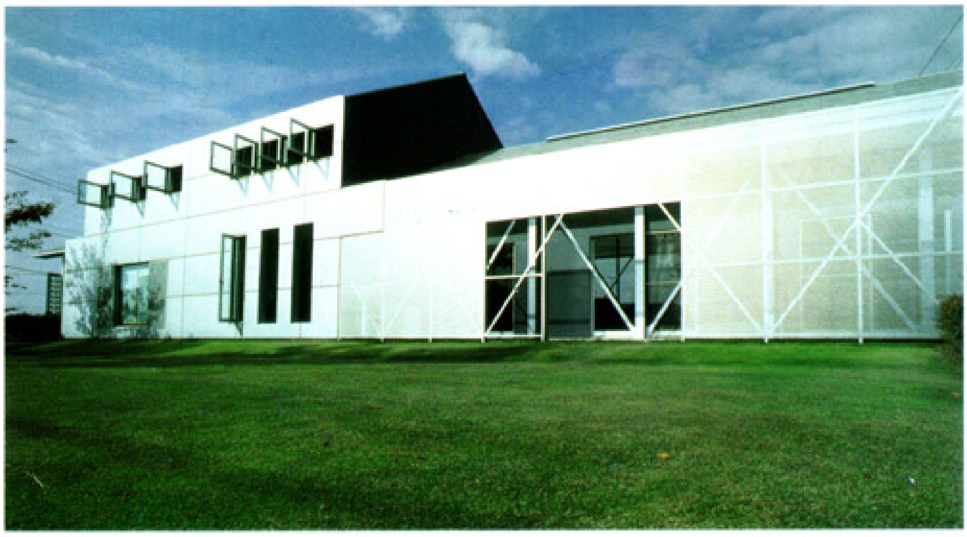

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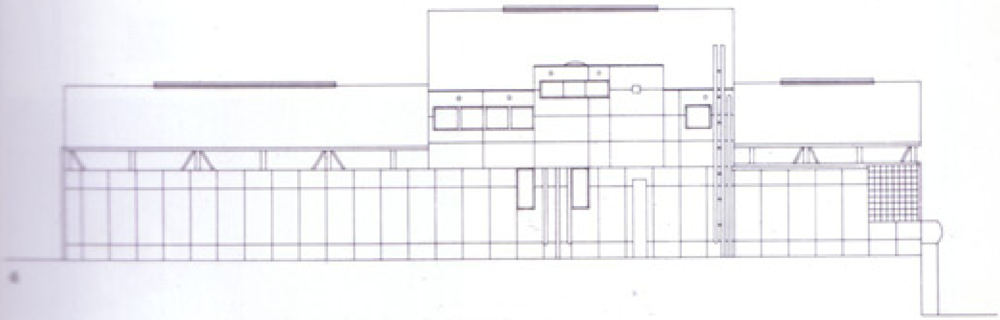
1 Site plan
2 Section
3 Facade opening onto front lawn
4 North elevation
5 South elevation
6 East elevation
7 West elevation
8 North elevation; silhouette made by in-situ concrete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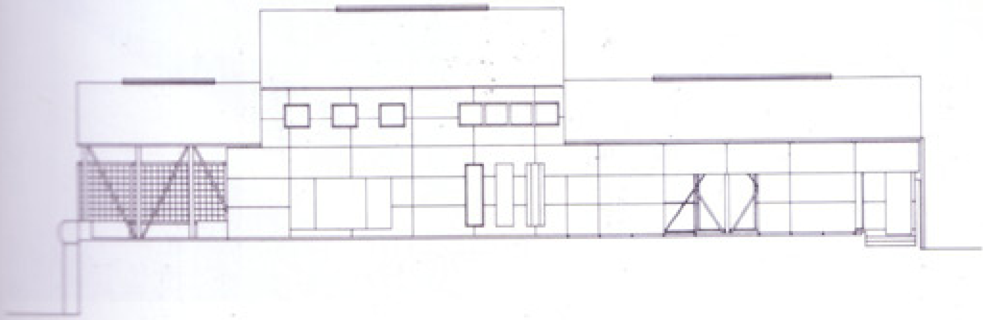
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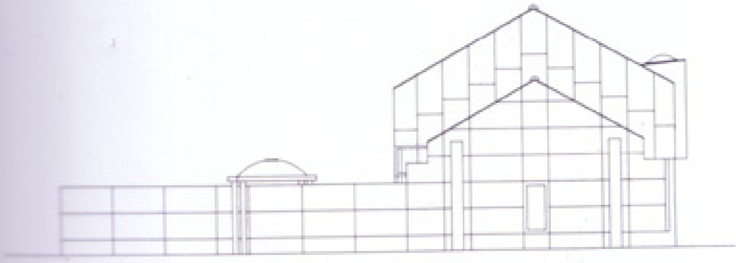
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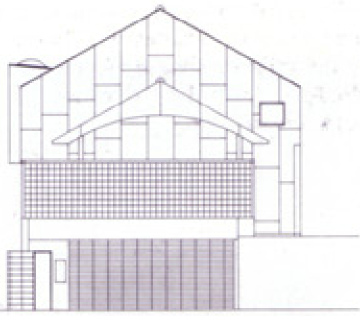
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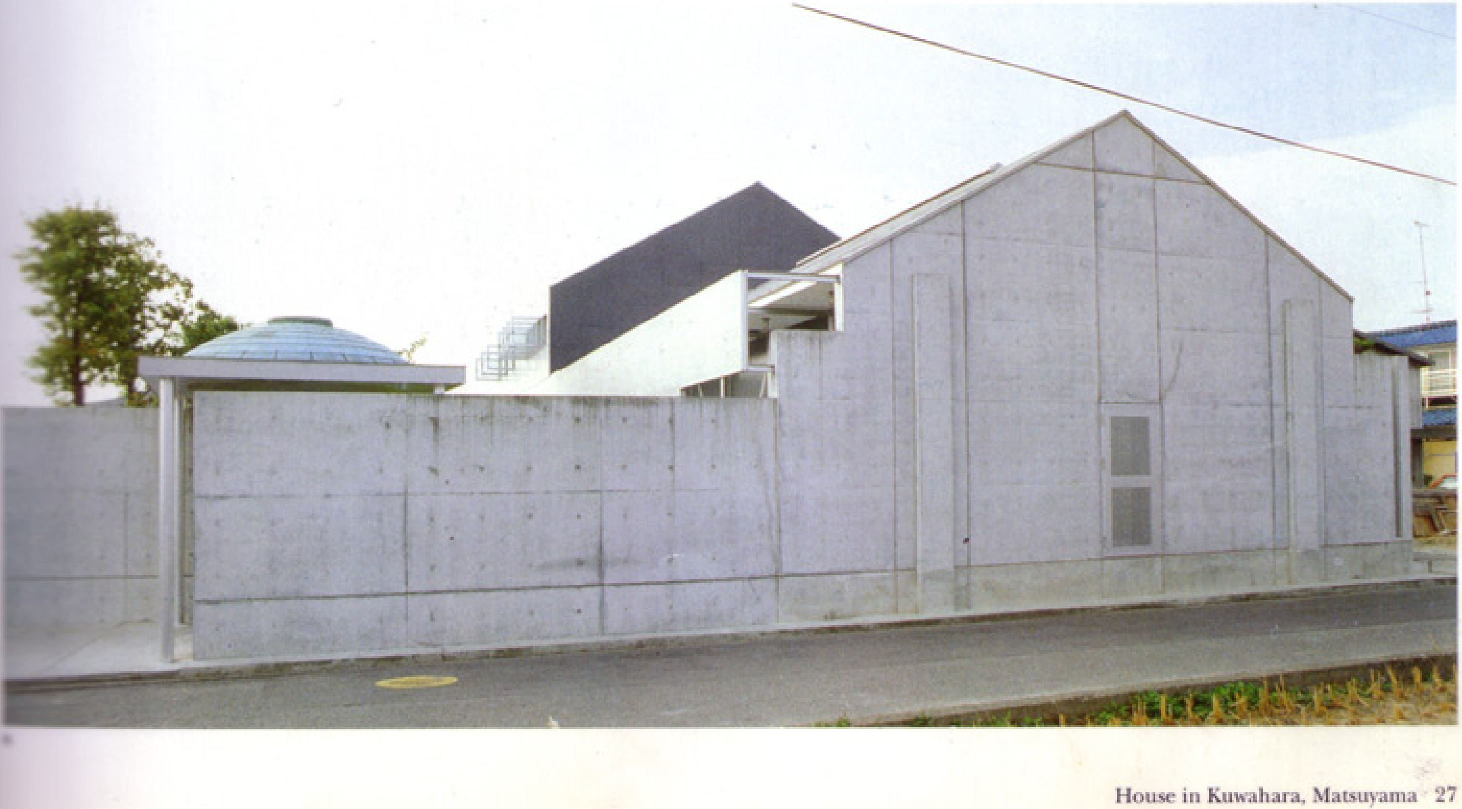
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9 View from gate dome
10 Terrace openings have similar size and shape as windows, giving exterior a sense of ambiguity
11 First floor plan
12 First basement level floor plan
13 Second floor plan
14 Irregular arrangement of frame and perforated metal
15 Second story exterior terrace space

Four parallel walls (spanning east–west) constitute the major organizing element of this house; they also enclose marble-floored porches on both north and south sides of the living spaces. Because these walls are independent of the structure, the openings are freely placed according to functional needs. The spacious interior volume has a white marble floor and is furnished with custom gold-colored perforated steel wardrobes and marble tables. Delicate stainless steel fabric screens that hang from the ceiling divide this volume into an entrance, a living room, and a dining room.

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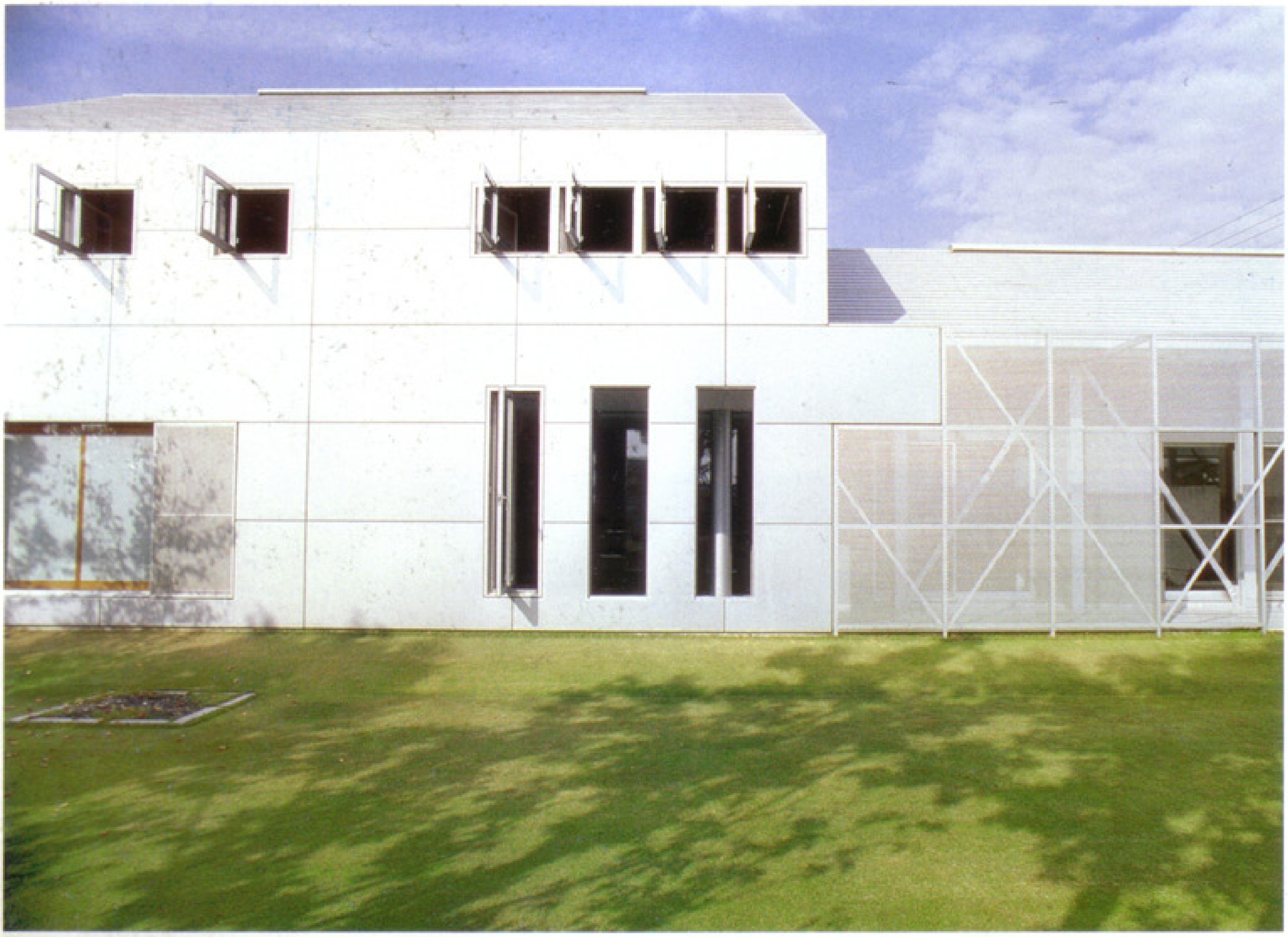
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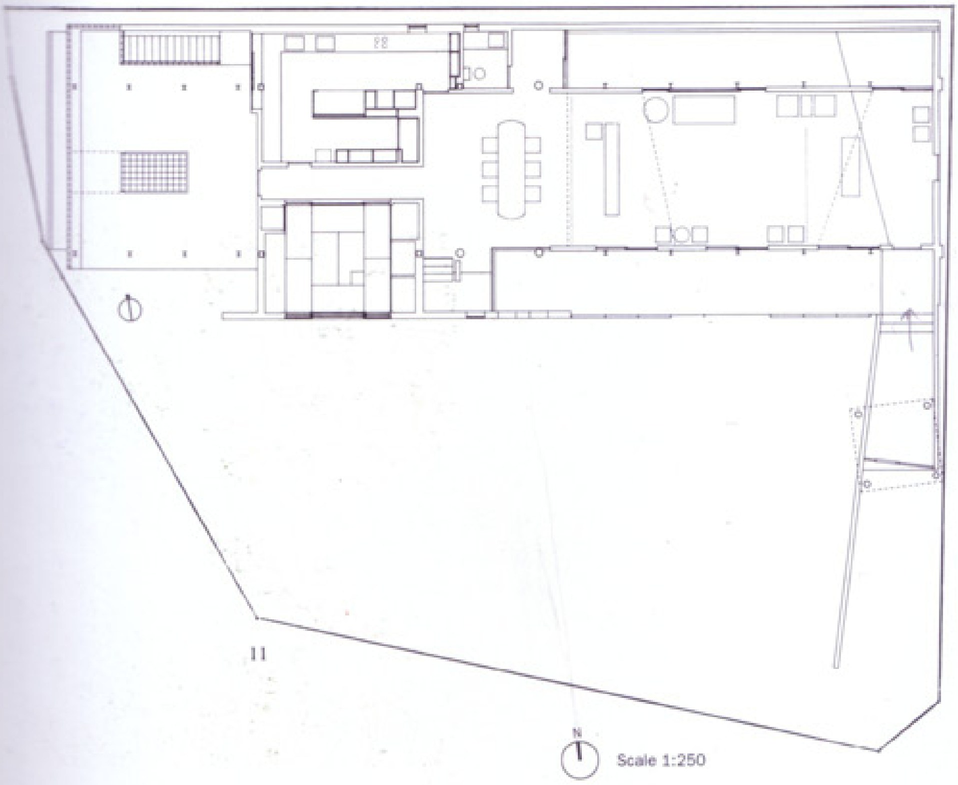

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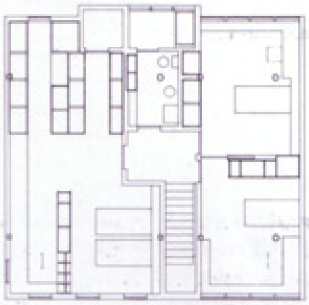

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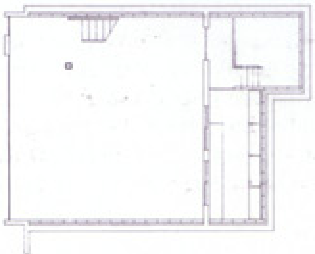

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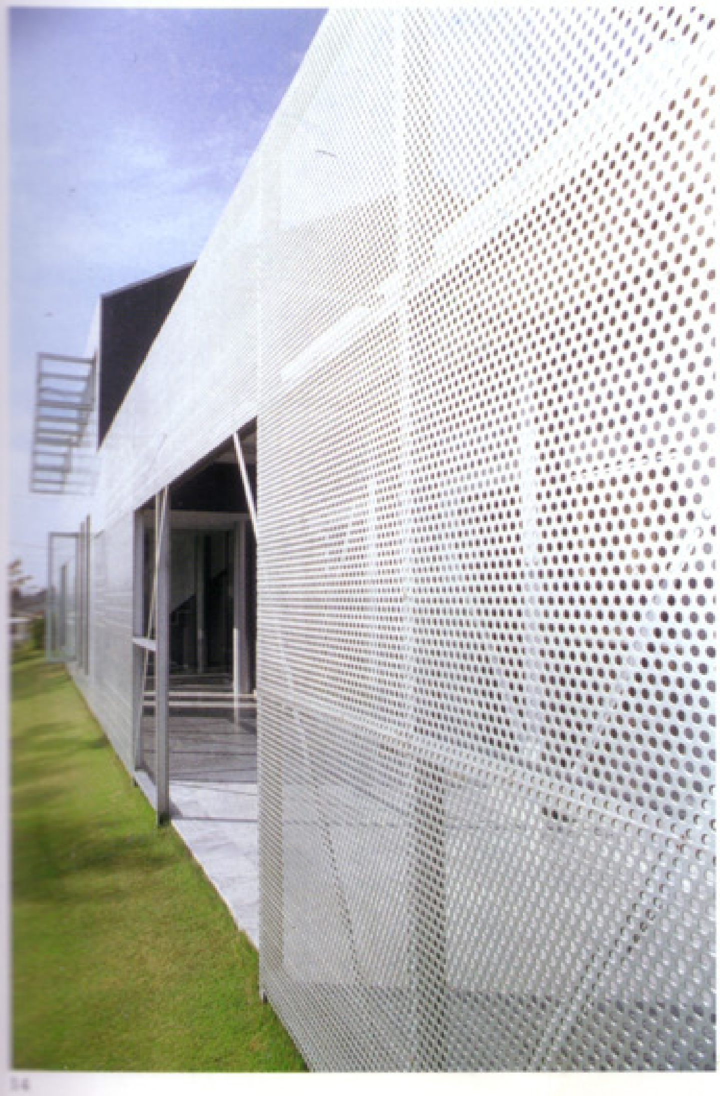

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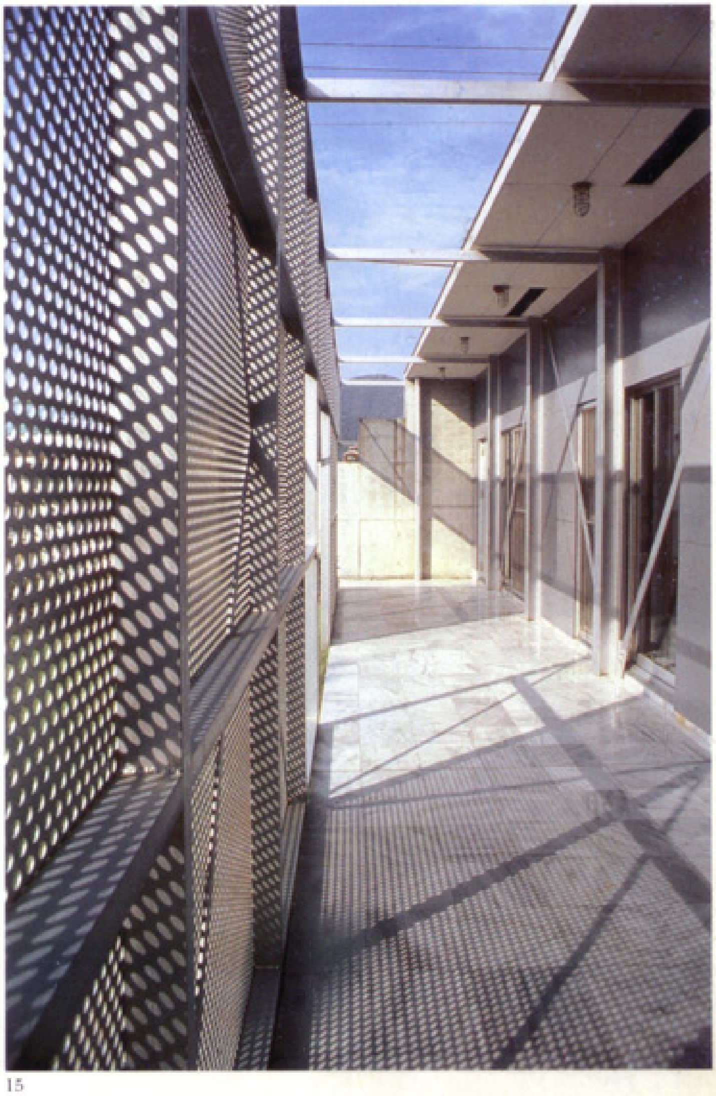

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Aono Building

Design/Completion 1981/1982
Matsuyama, Ehime
Aono Building
Site area: 579 square meters
Total floor area: 2,850 square meters
Steel, reinforced concrete

The Aono Building is located on a narrow site sandwiched between two narrow buildings in the main commercial district surrounding the Matsuyama Railway Station. This mixed-use building consists of a musical instrument store on the first floor, a furniture shop on the second, an optometrist's office on the third, a music school on the fourth, a small concert hall (Aono Hall) on the fifth, and the owner's residence on the top two floors. A pair of columns marks the entrances of the lower rentable retail floors and the upper owner-occupied floors. A semi-circular entrance information wall leads to the elevator lobby.

The interiors of each floor reflect the varied functions contained within. Each function attracts different kinds of visitors, creating a lively atmosphere. The street facade is clad in triangular gold aluminum panels and rectangular silver aluminum panels. In addition, two types of reflective stainless steel panels combine with the reflective windows of the lower floors to

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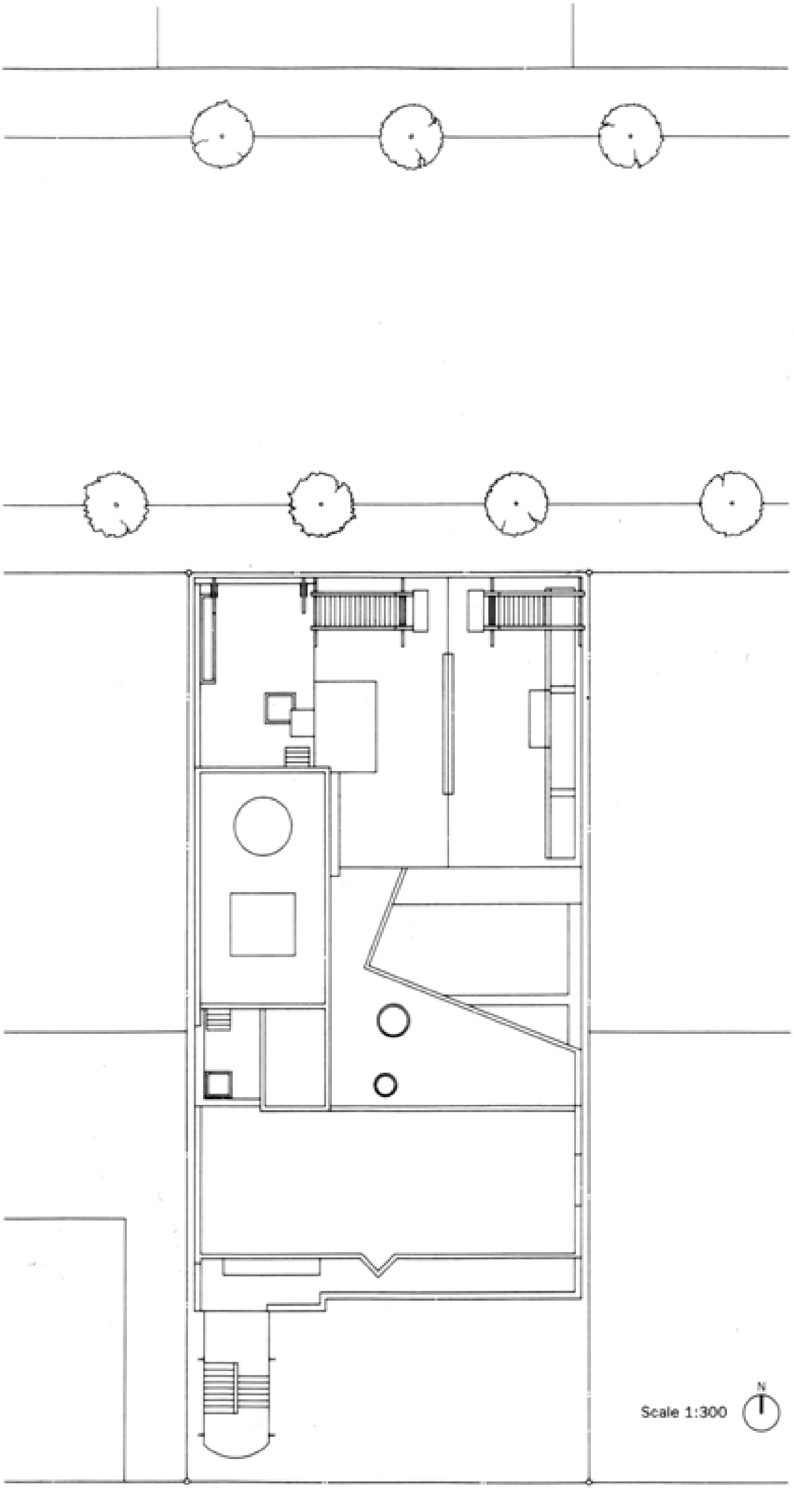

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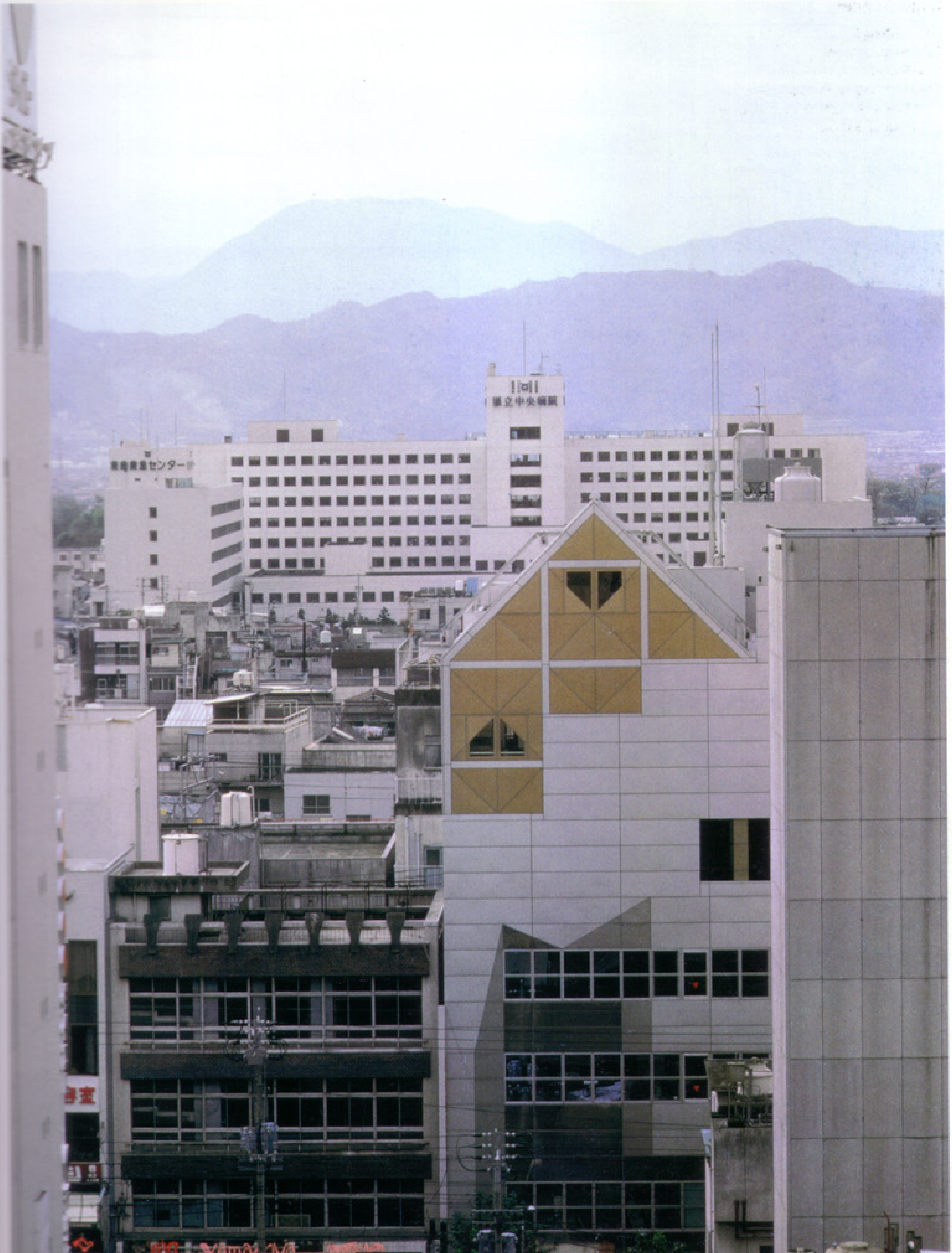
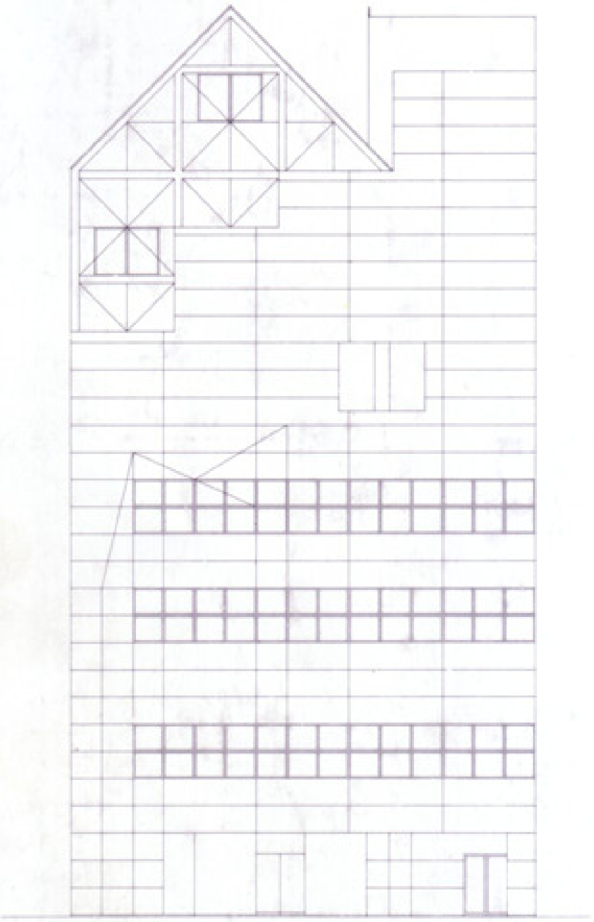
1 Site plan
2 Townscape



3 North elevation
4 Elevation
5 Elevation of residential floors
6 First floor plan (space for rent)
7 Second floor plan (space for rent)
8 Third floor plan (ophthalmic hospital)
9 Fourth floor plan (space for rent)
10 Fifth floor plan (Aono hall)
11 Sixth floor plan (private residence)



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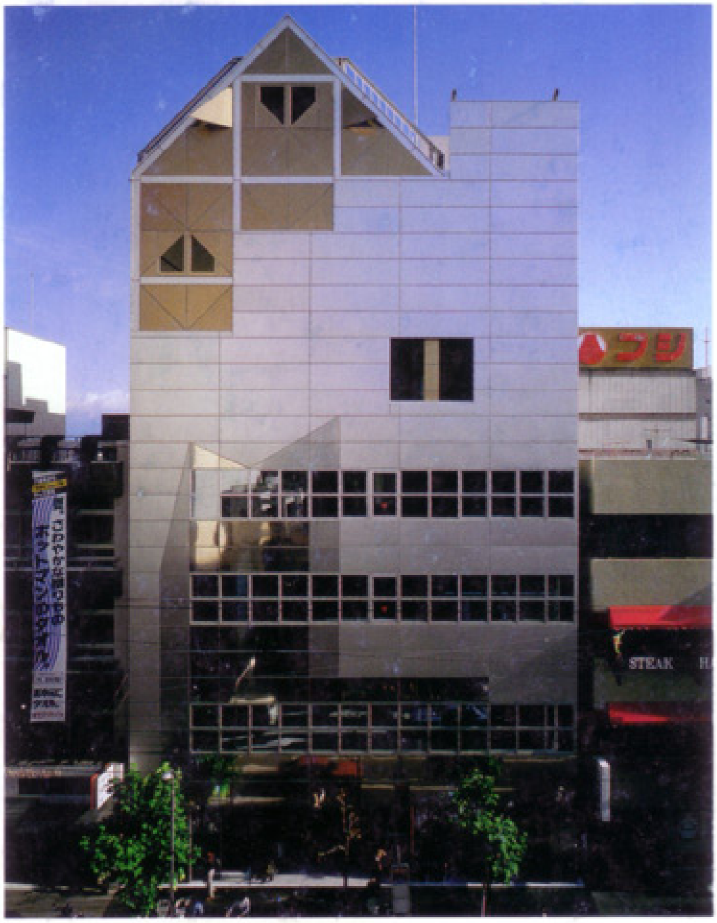

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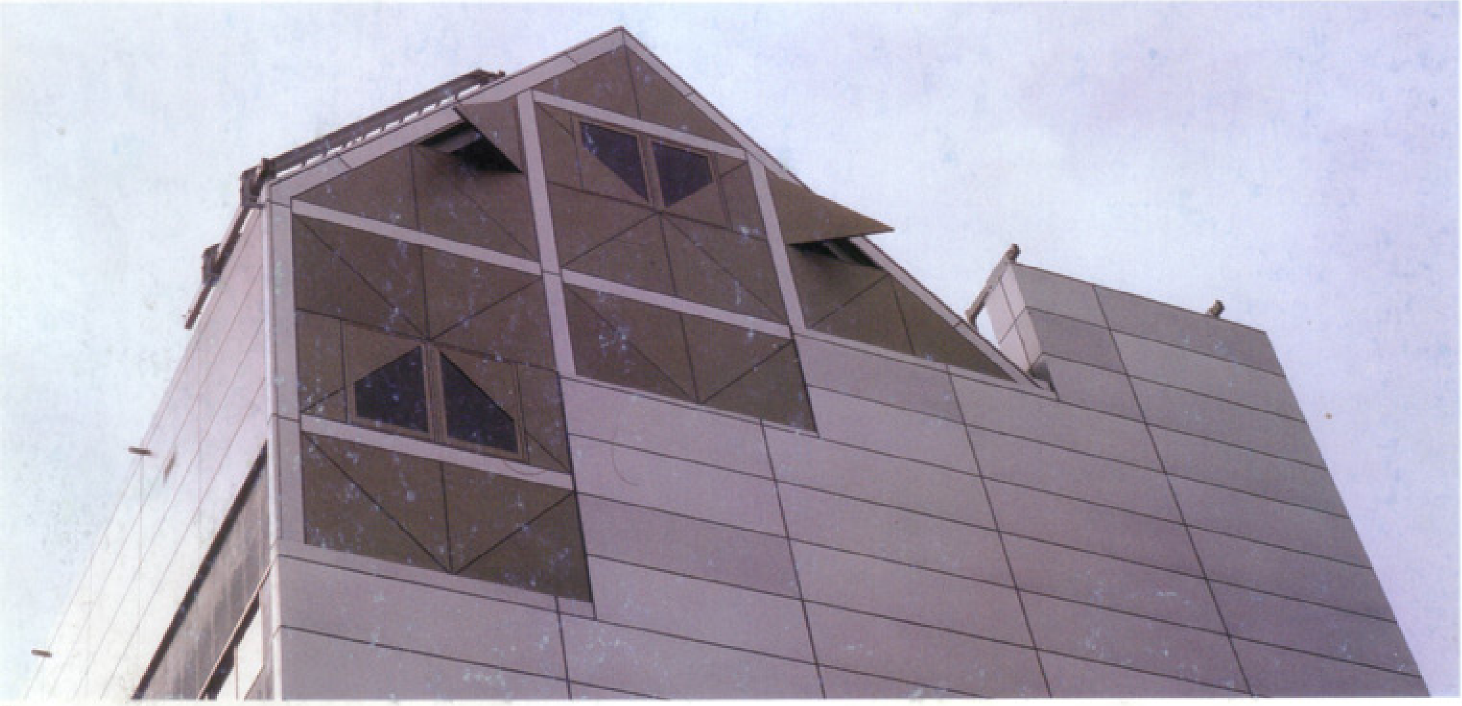

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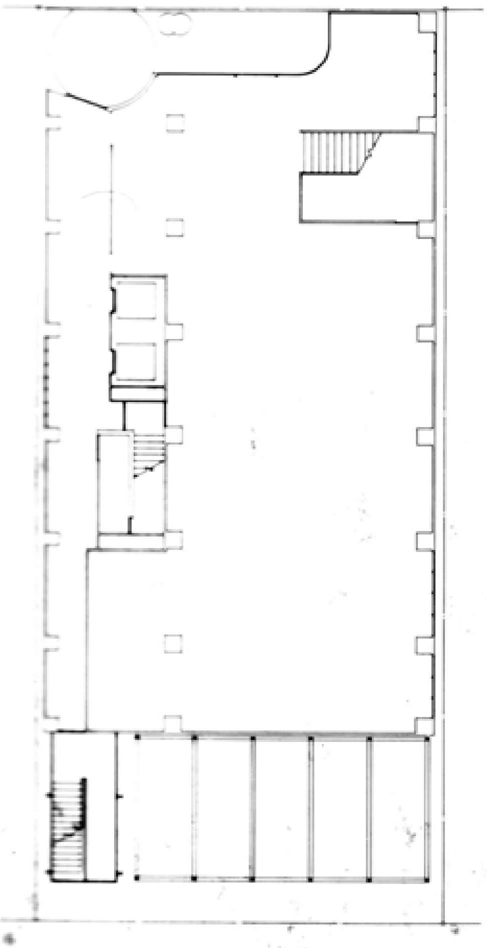

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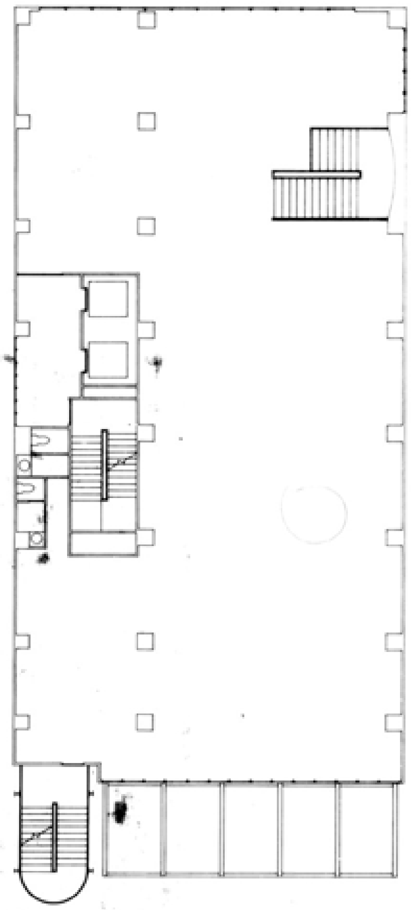

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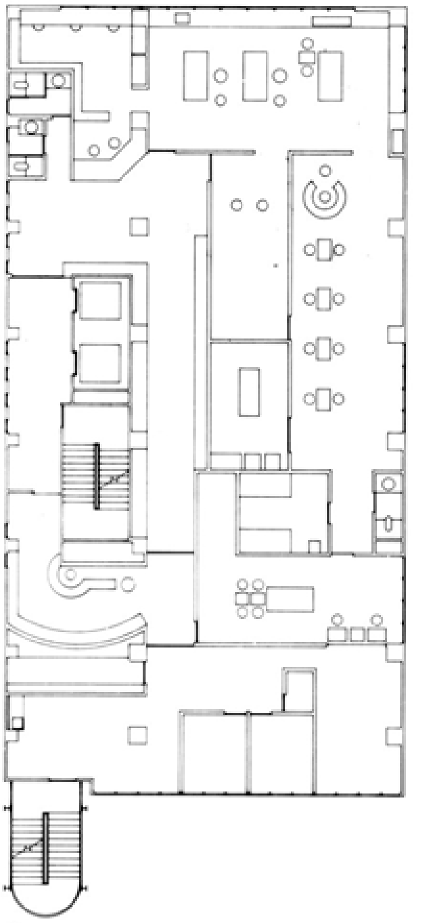

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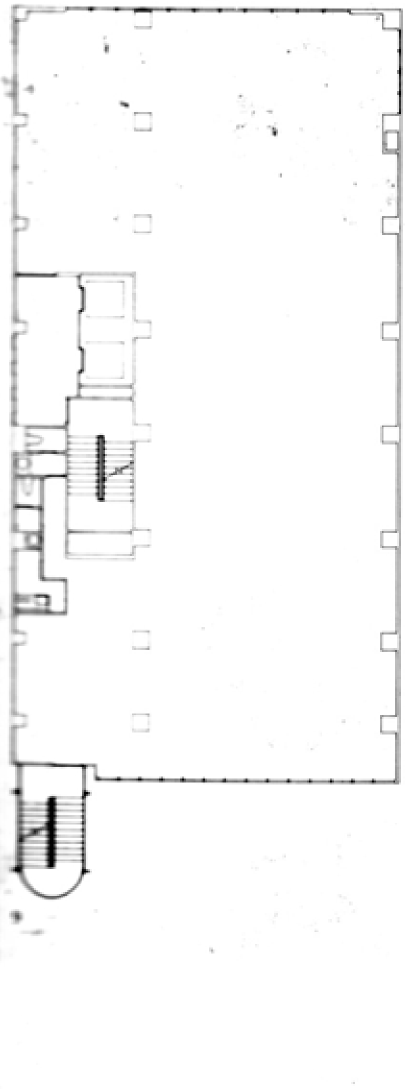

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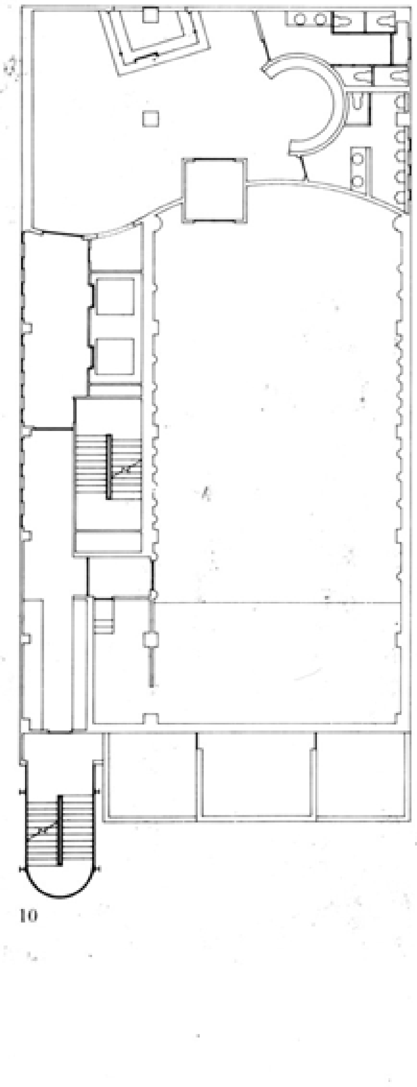

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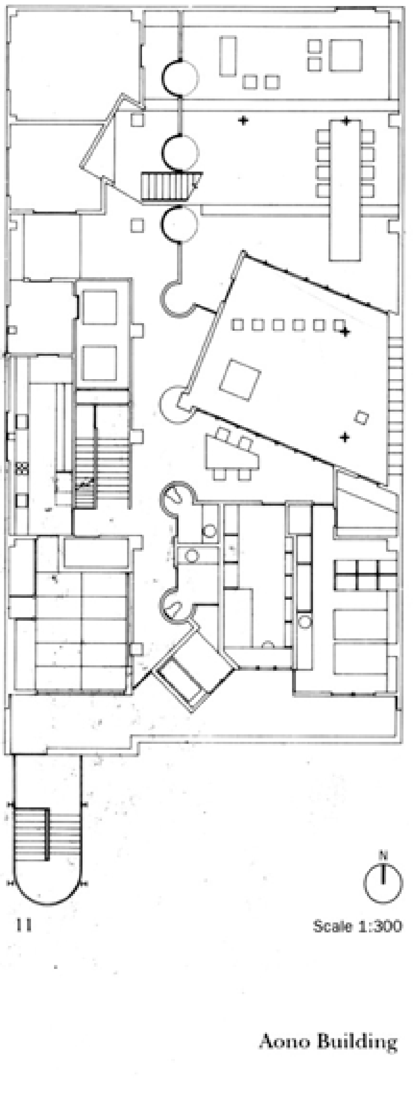

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Scale 1:300

create a silhouette of a typical four-story commercial building, as if to evoke the ghost of a former building. In contrast to the rest of the aluminum facade (which absorbs ambient light and subtly changes hue during the day), the shiny mural of the 'ghost' building animates the cluttered surroundings.

While concepts of urbanism and community tend to be too abstract for real-world situations, there is little doubt that commercialism is one inevitable by-product of the capitalist urban environment. In such a situation, gathering people is a pragmatic goal shared by architects and building users. The Aono Building was one project in which it was possible to base the design on just such a shared vision.

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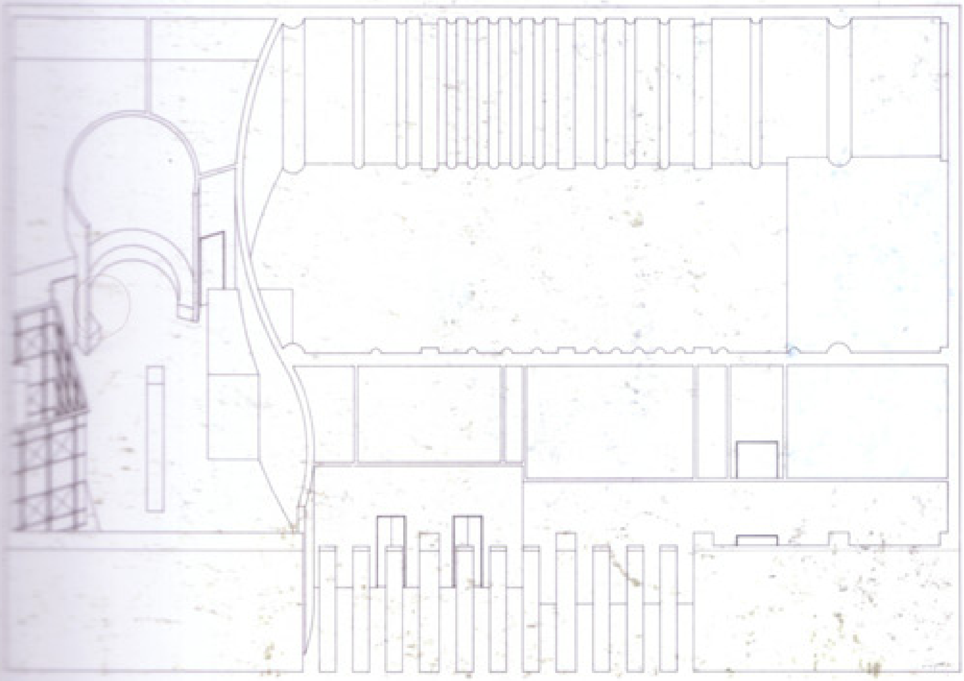
12 Cylindrical doors
13 Overall view of hall
14 Axonometric drawing, fifth floor
15 Foyer on the fifth floor



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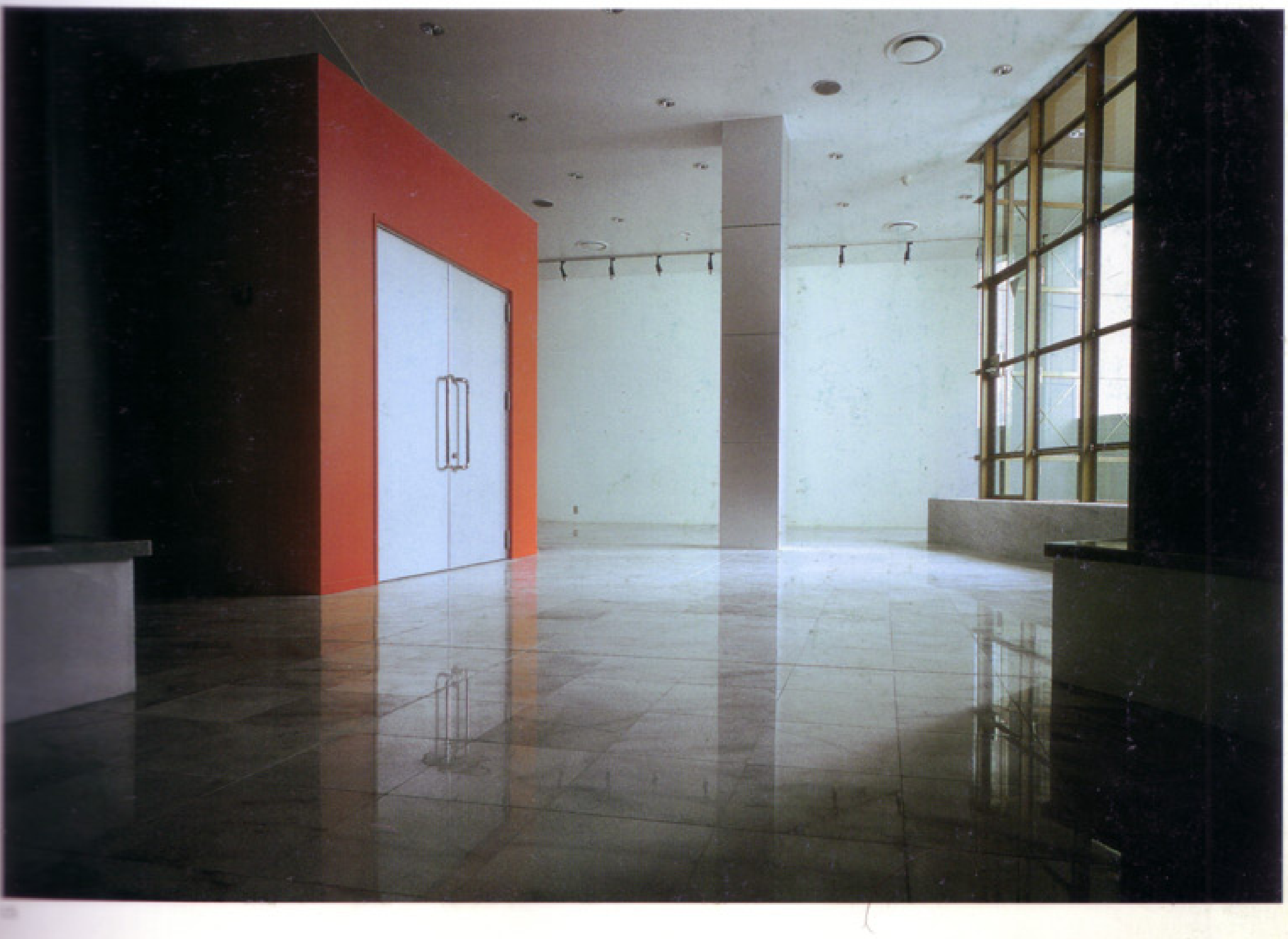

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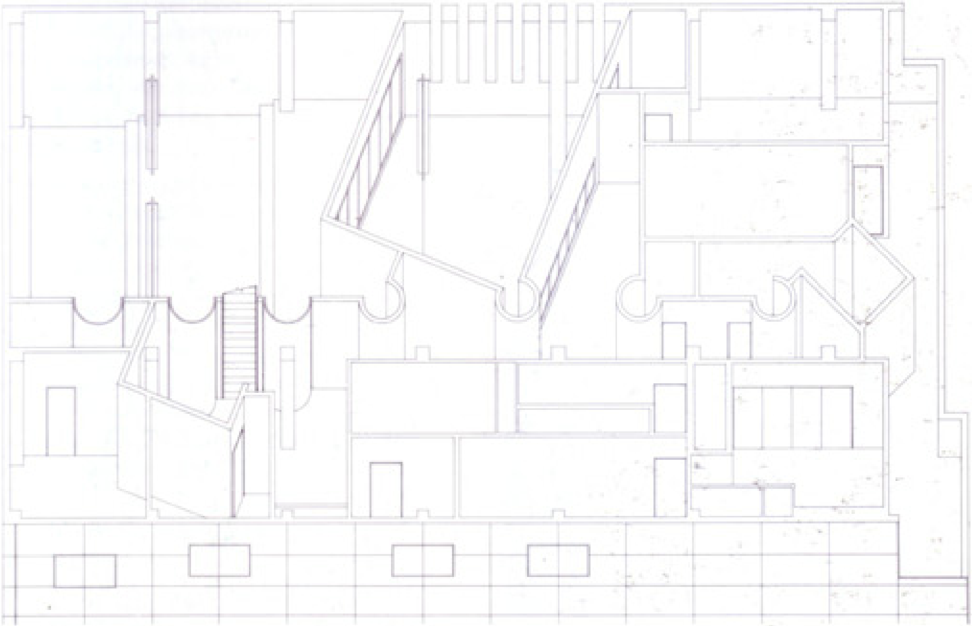
16 Axonometric drawing, sixth floor
17 Living room on the sixth floor
18 Staircase leading to the sixth floor mezzanine



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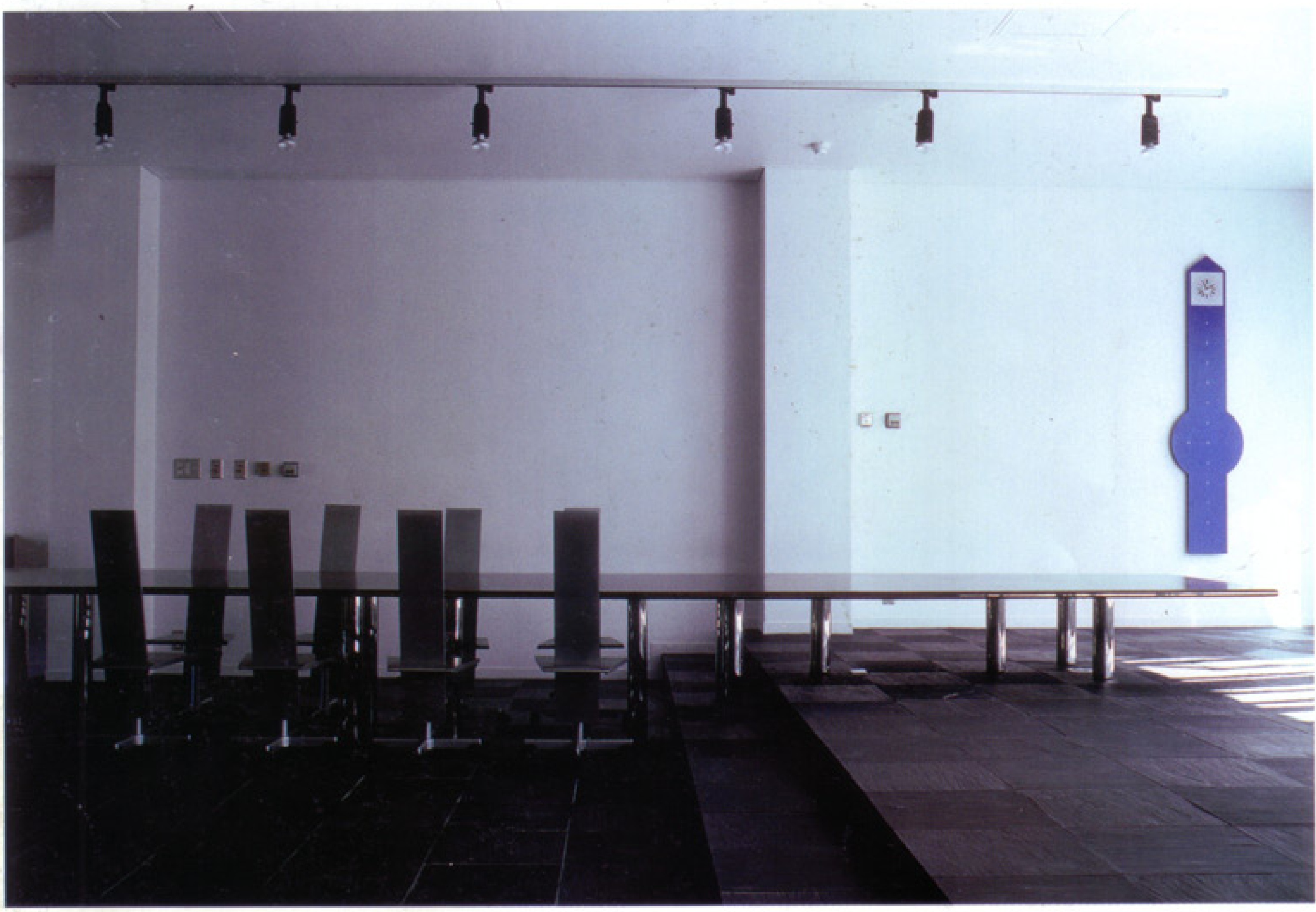

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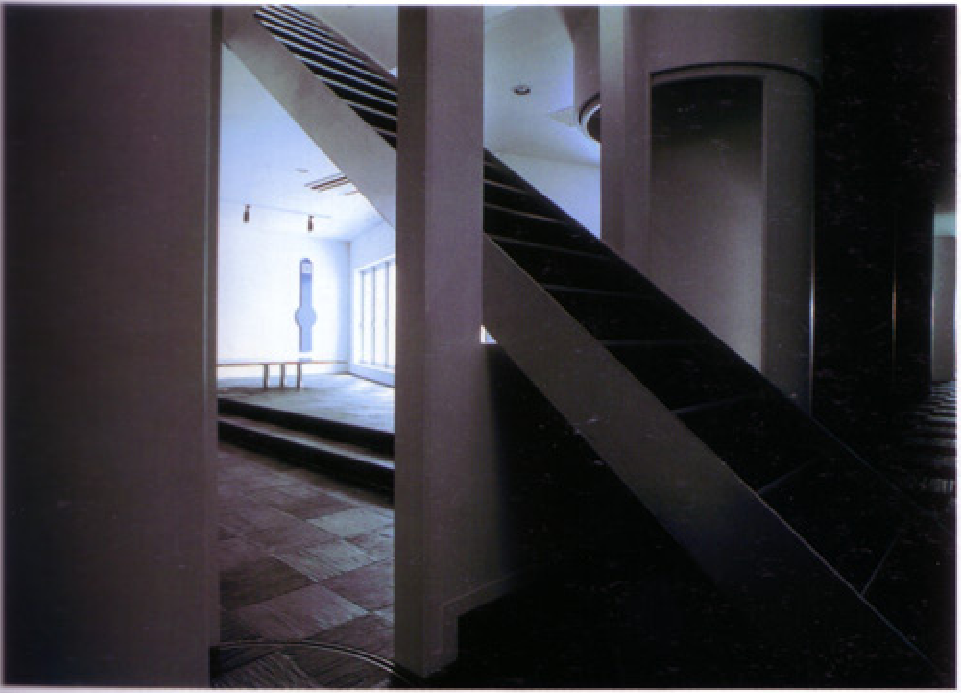
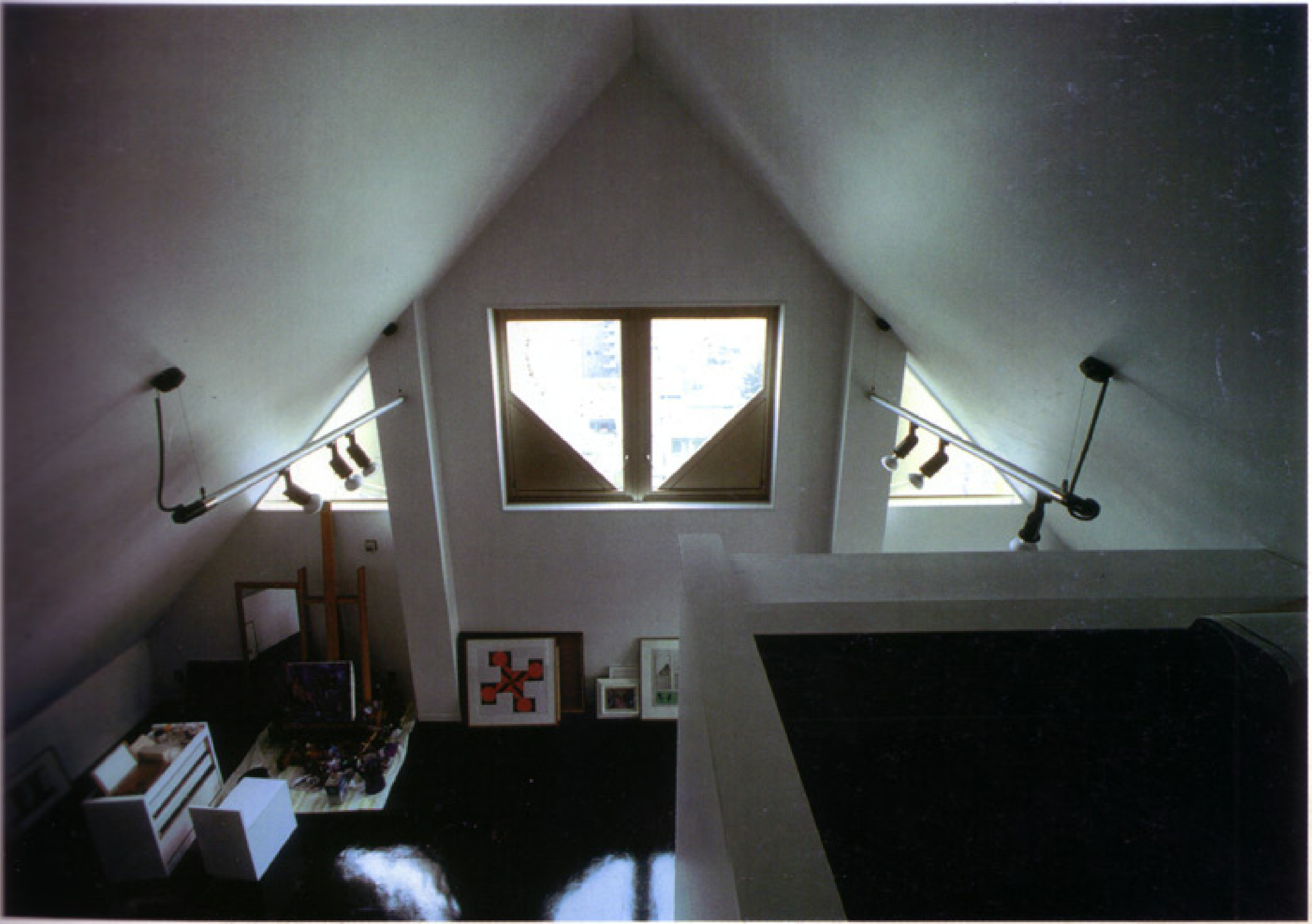
19 Breakfast space with perspective planes
20 Intersection of indoor staircase and living room
21 Hall entrance





Bizan Hall

Design/Completion 1981/1984
Shizuoka, Shizuoka
Shizuoka Seika High School
Site area: 1,186 square meters
Total floor area: 932 square meters
Steel

The site of this facility for a women's high school presented a number of challenges. Located on the interior of a city block surrounded by small houses, the site had very limited street frontage. For the project to be successful, it was important to preserve the sun exposure, cross ventilation, and privacy of the nearby houses. For these reasons, the building height was restricted to two floors despite commercial zoning that allowed for a taller construction.

In order to maximize exterior space (made even tighter because of the low building mass), and to provide as much natural light and ventilation as possible, the building footprint was skewed 15 degrees from the site boundary to face due south. This created four small triangular courtyards at the corners of the site.

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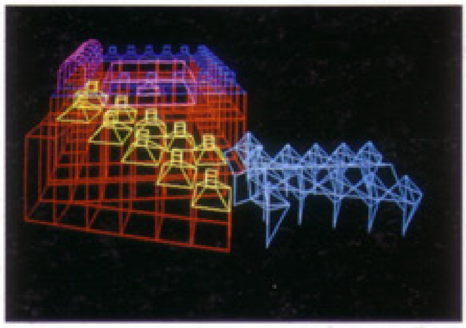
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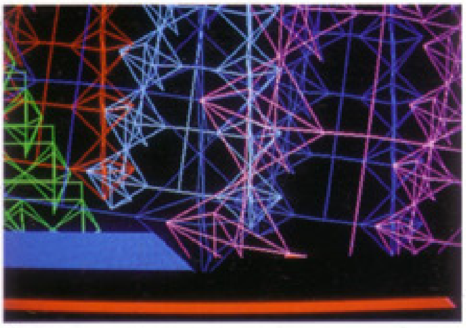
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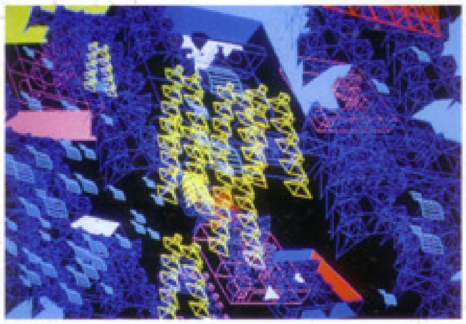
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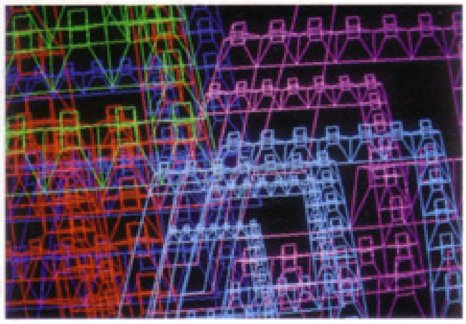
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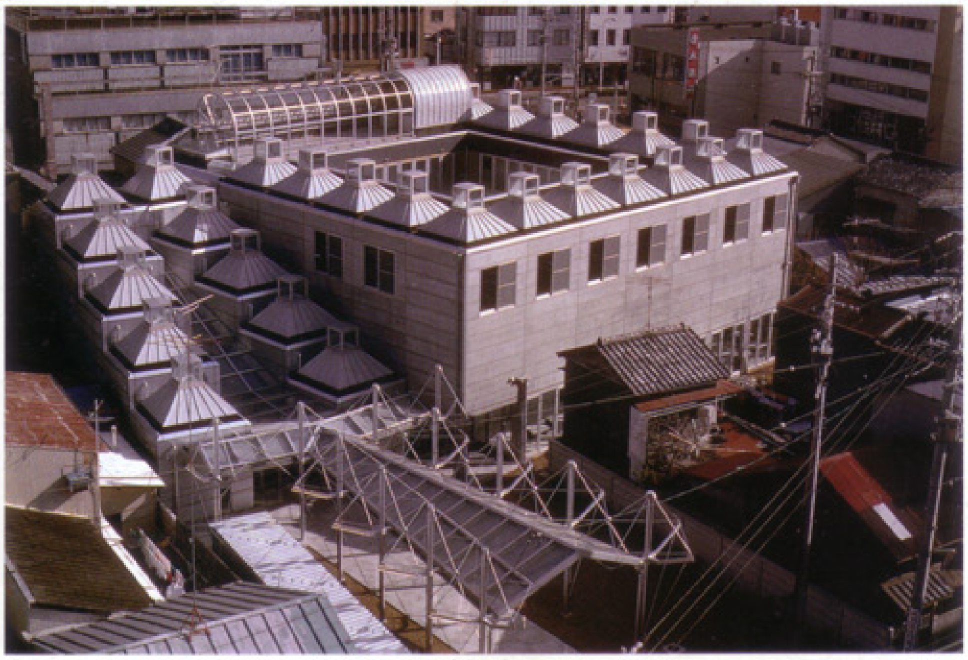
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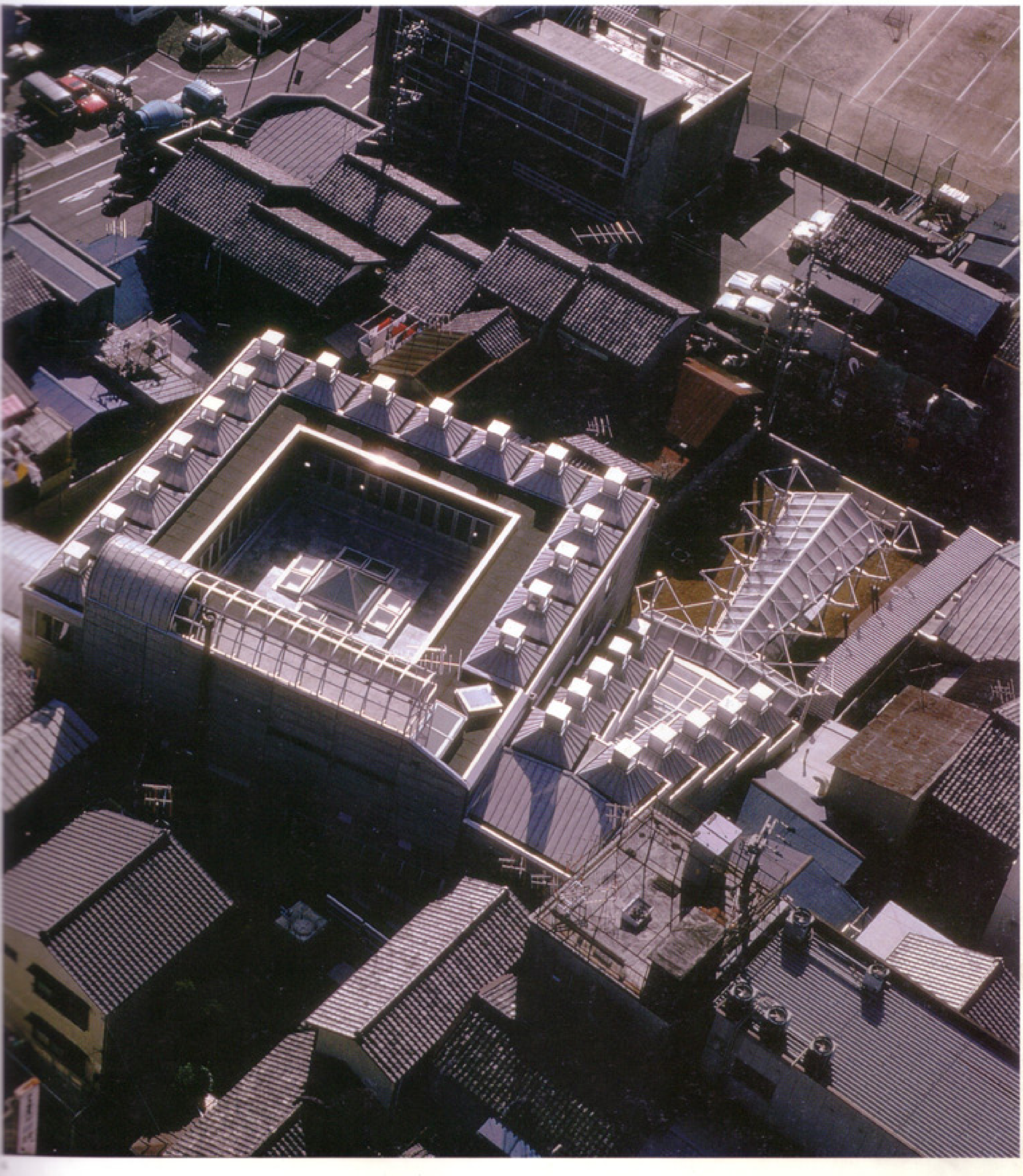
1–4 Computer drawings
5 Overall view from neighboring school
6 Aerial view with surroundings



The lobby block, which contains the entrance and an exhibition lobby at the top of the main staircase, naturally creates an exaggerated perspective because of its relationship to the overall city block. This exaggerated perspective motif was repeated in the gabled canopy of glass and perforated aluminum that overhangs the stone-paved entrance.

Most of the rooms are arranged along the raised courtyard above a large hall and are topped with cubic cupolas to introduce natural light and ventilation while minimizing noise interference with the neighbors. This roofscape (a series of small grouped forms), and its associated natural analogies, appeals to visitors as a 'poetic machine', inspiring ever-fresh human responses.

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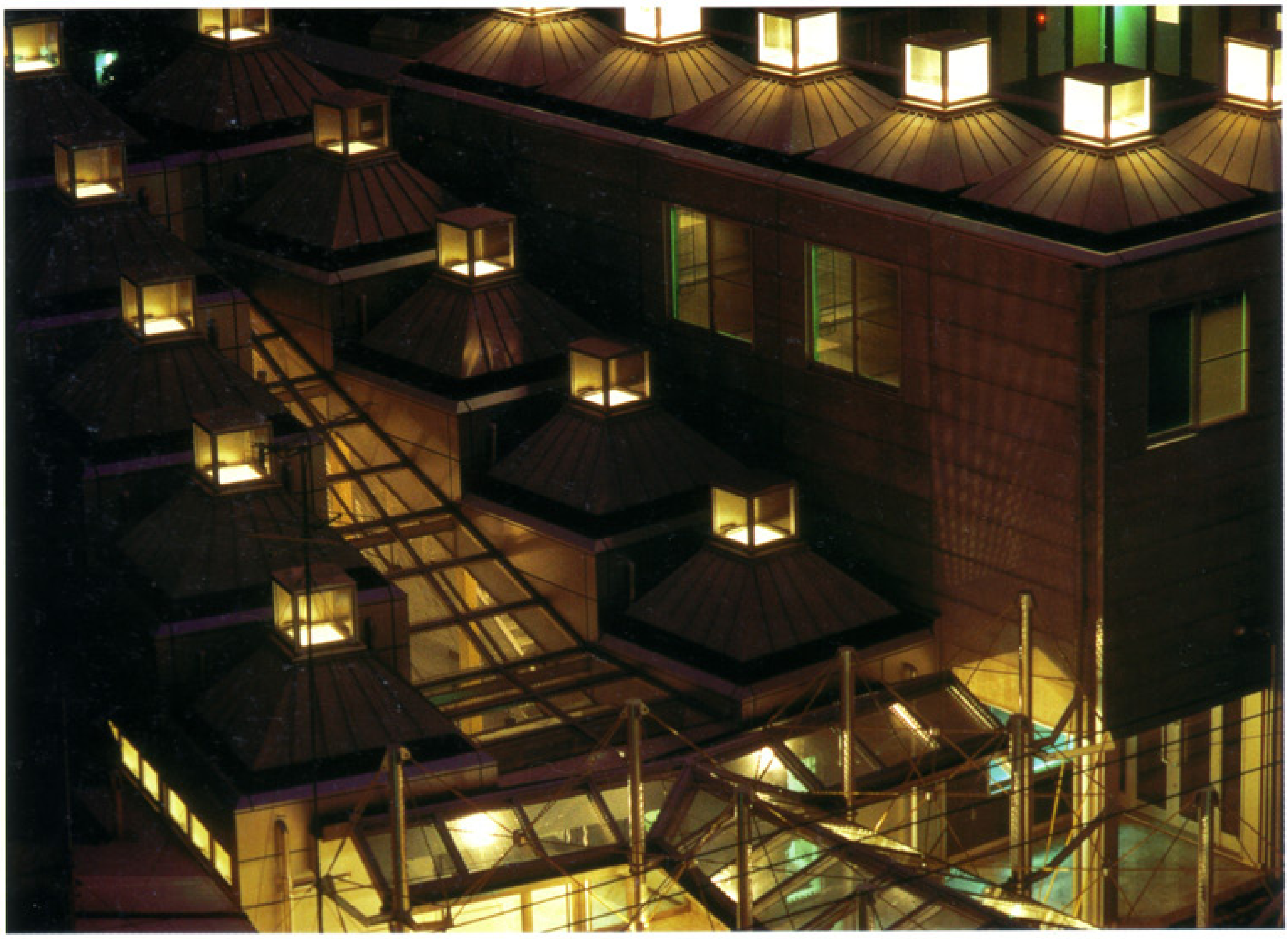

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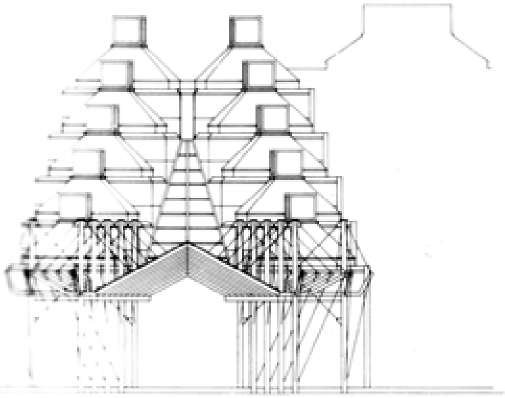
7 Entrance
8 Night view of entrance hall with cubic top lights
9 South elevation (entrance)
10 East elevation
11 South elevation
12 North elevation



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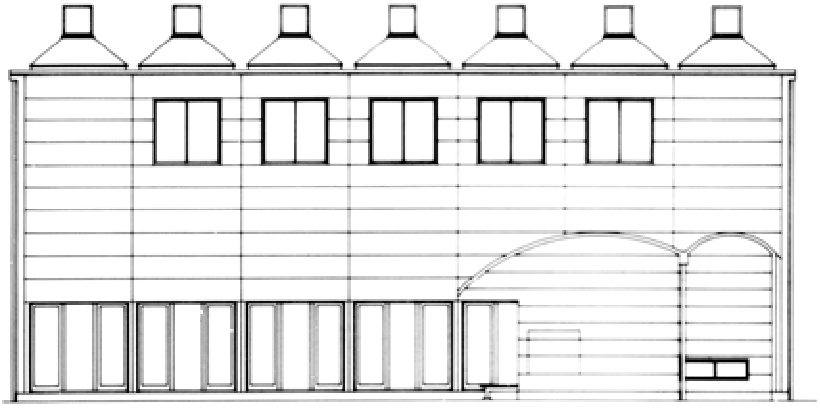

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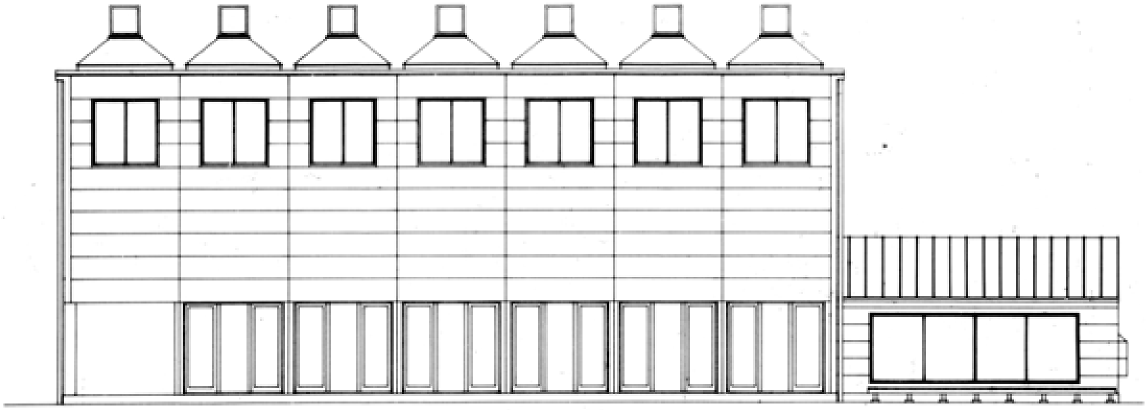

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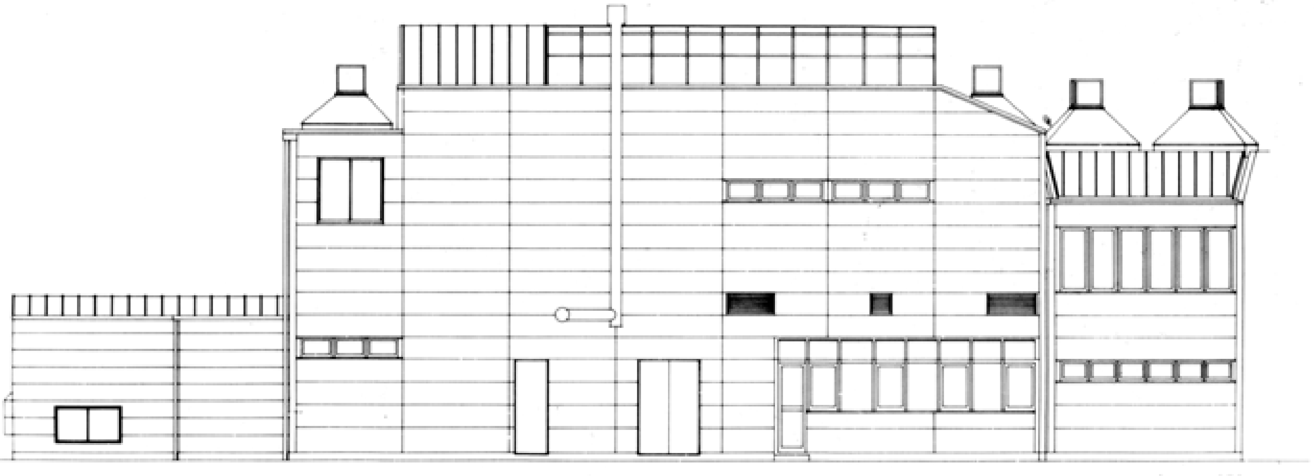

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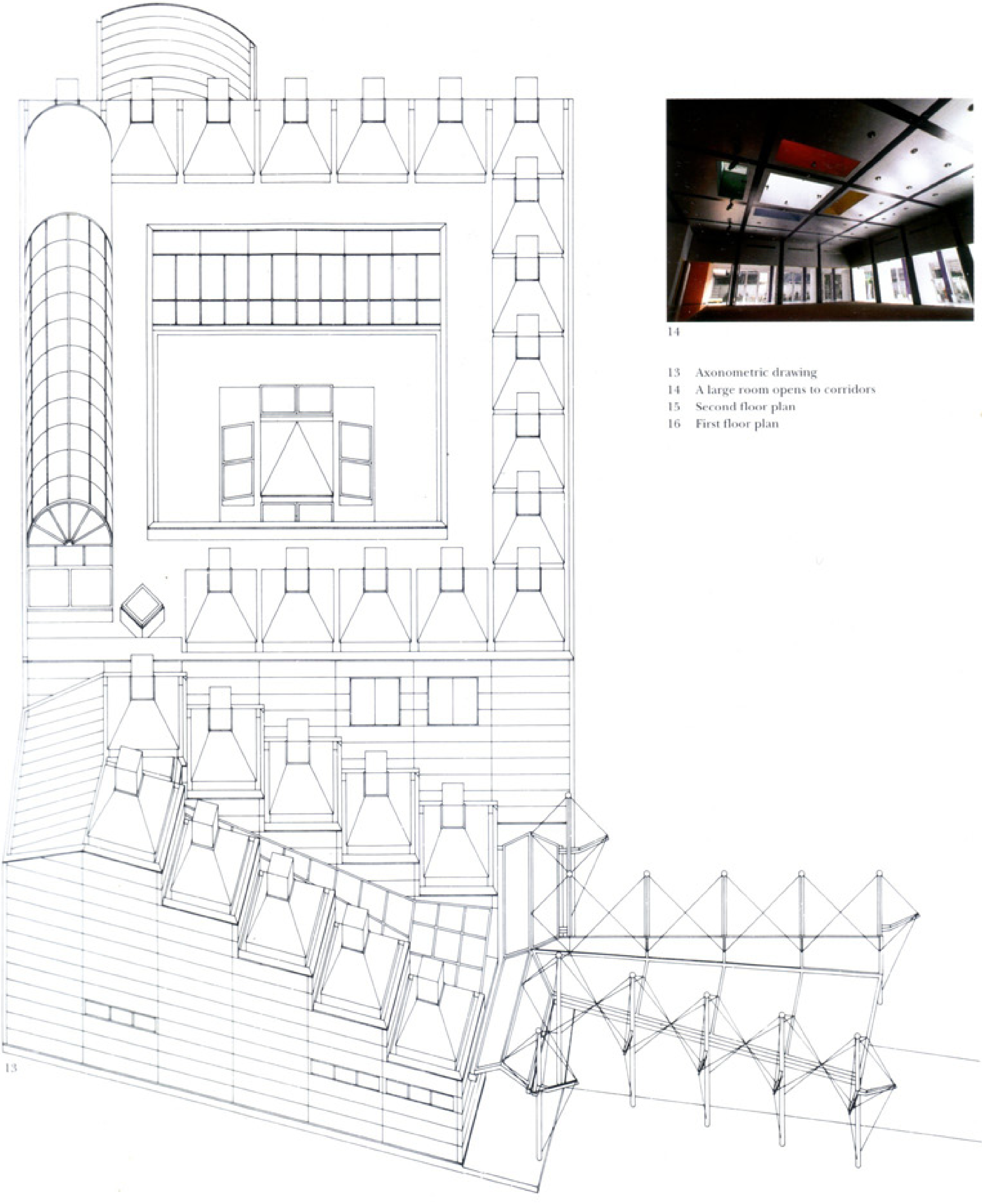

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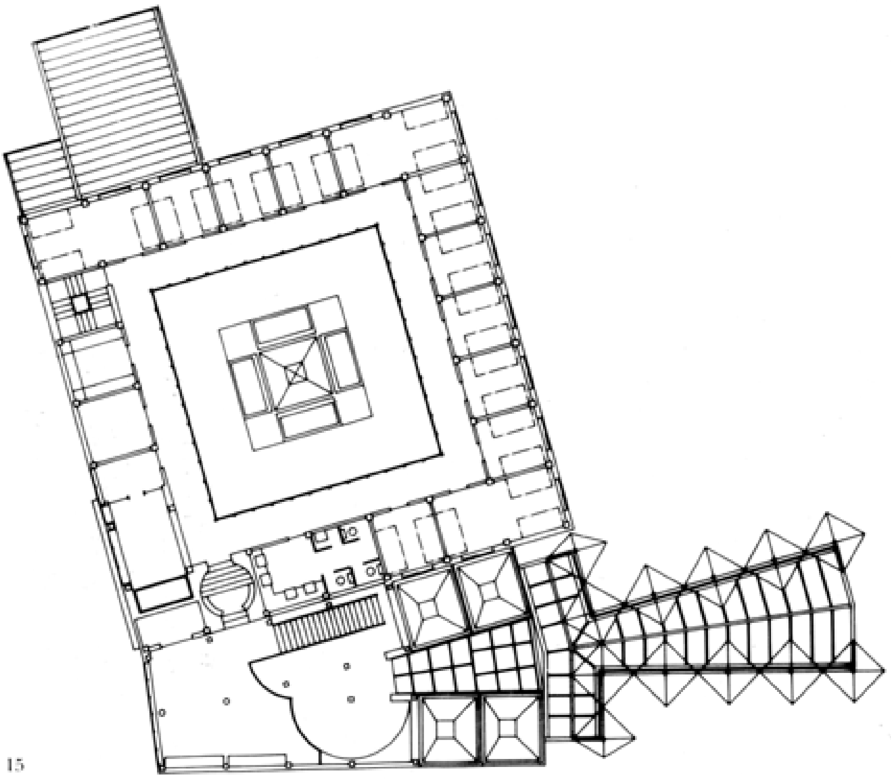
14

13 Axonometric drawing
14 A large room opens to corridors
15 Second floor plan
16 First floor plan



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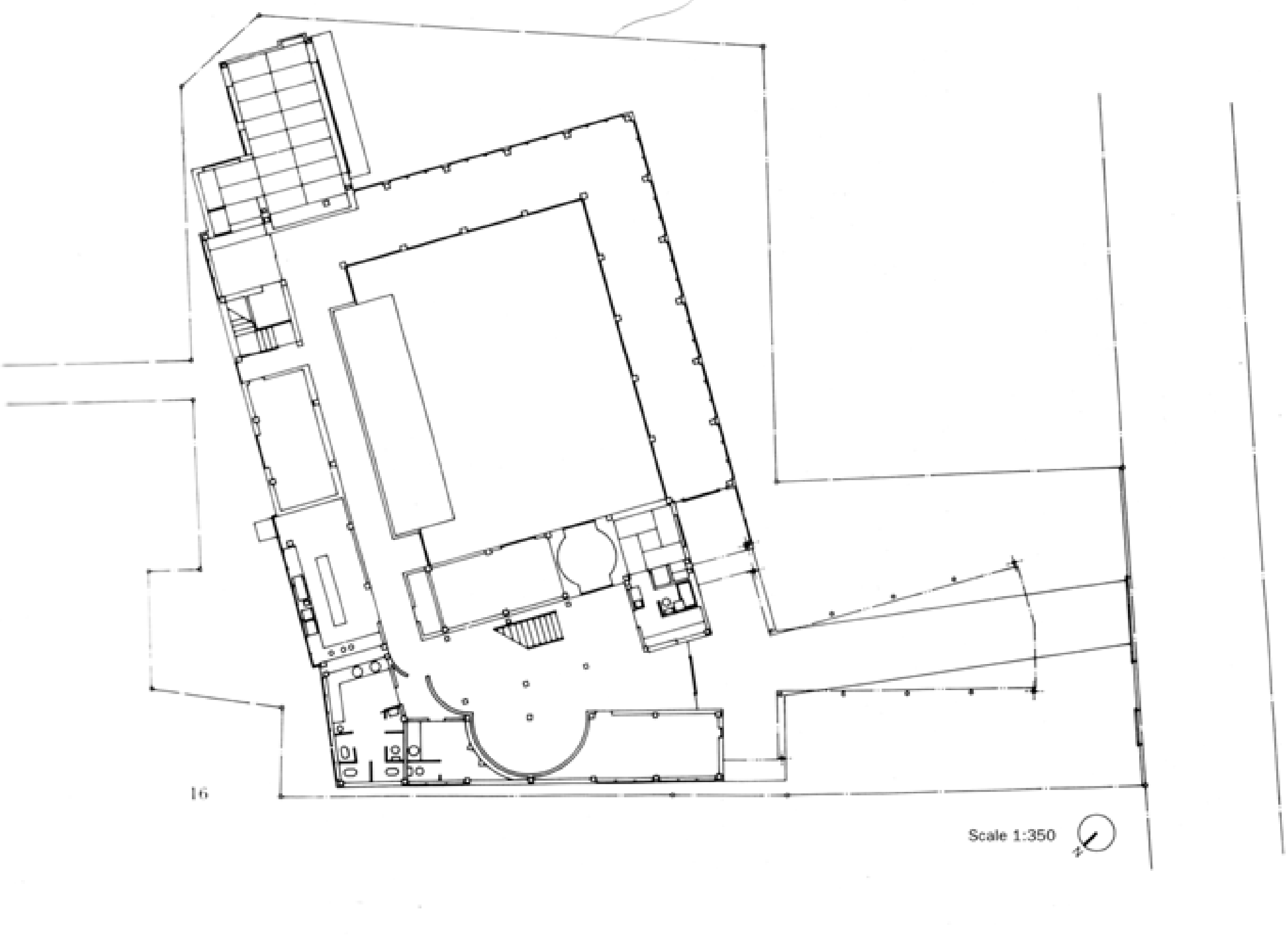

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17 Perforated metal ceiling detail
18 Roof plan
19 Entrance hall skylight illumination
20 Courtyard at the second floor with top light for a large room at the centre
21 Top lights also act as ventilation towers

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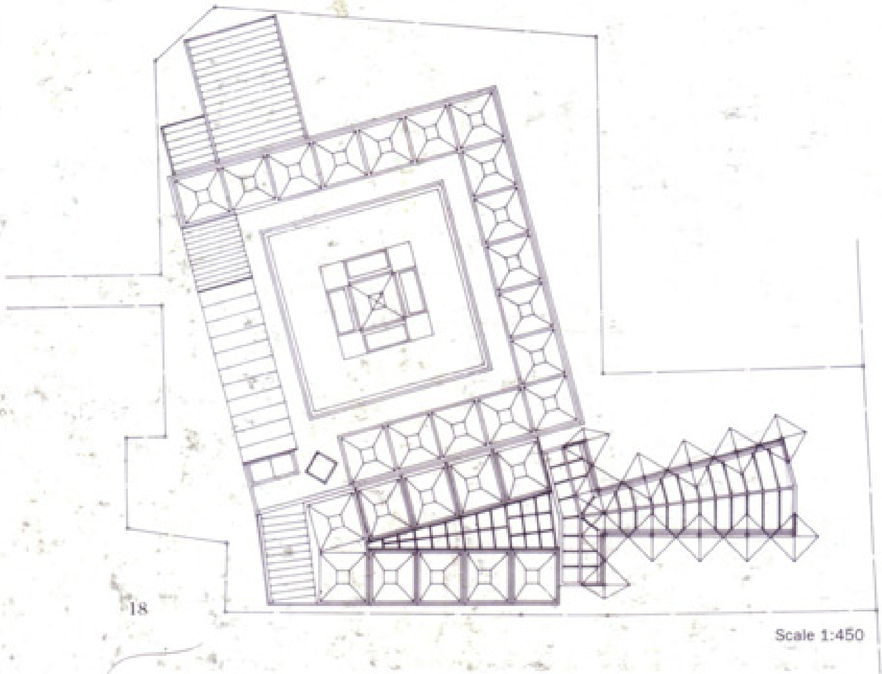

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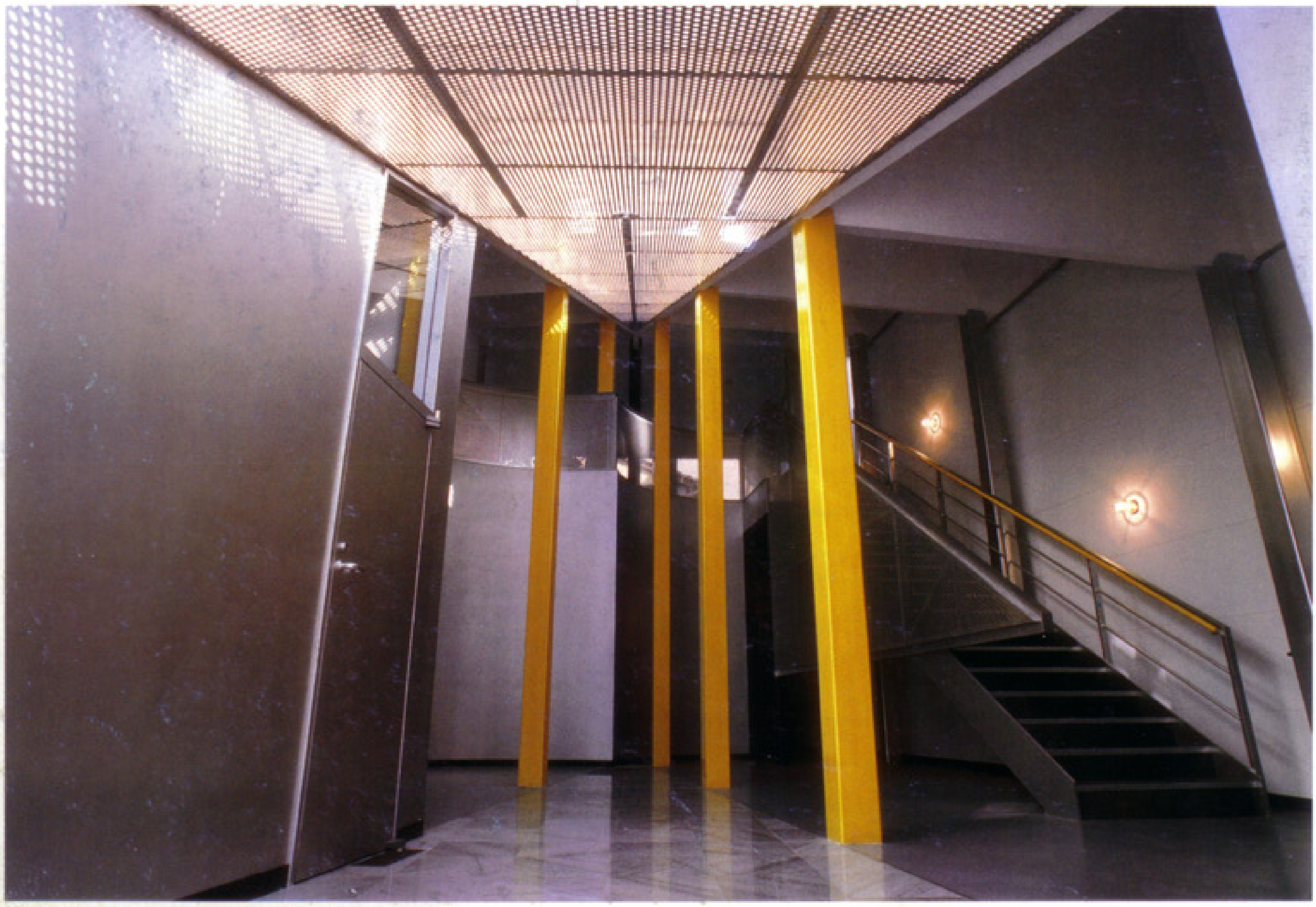

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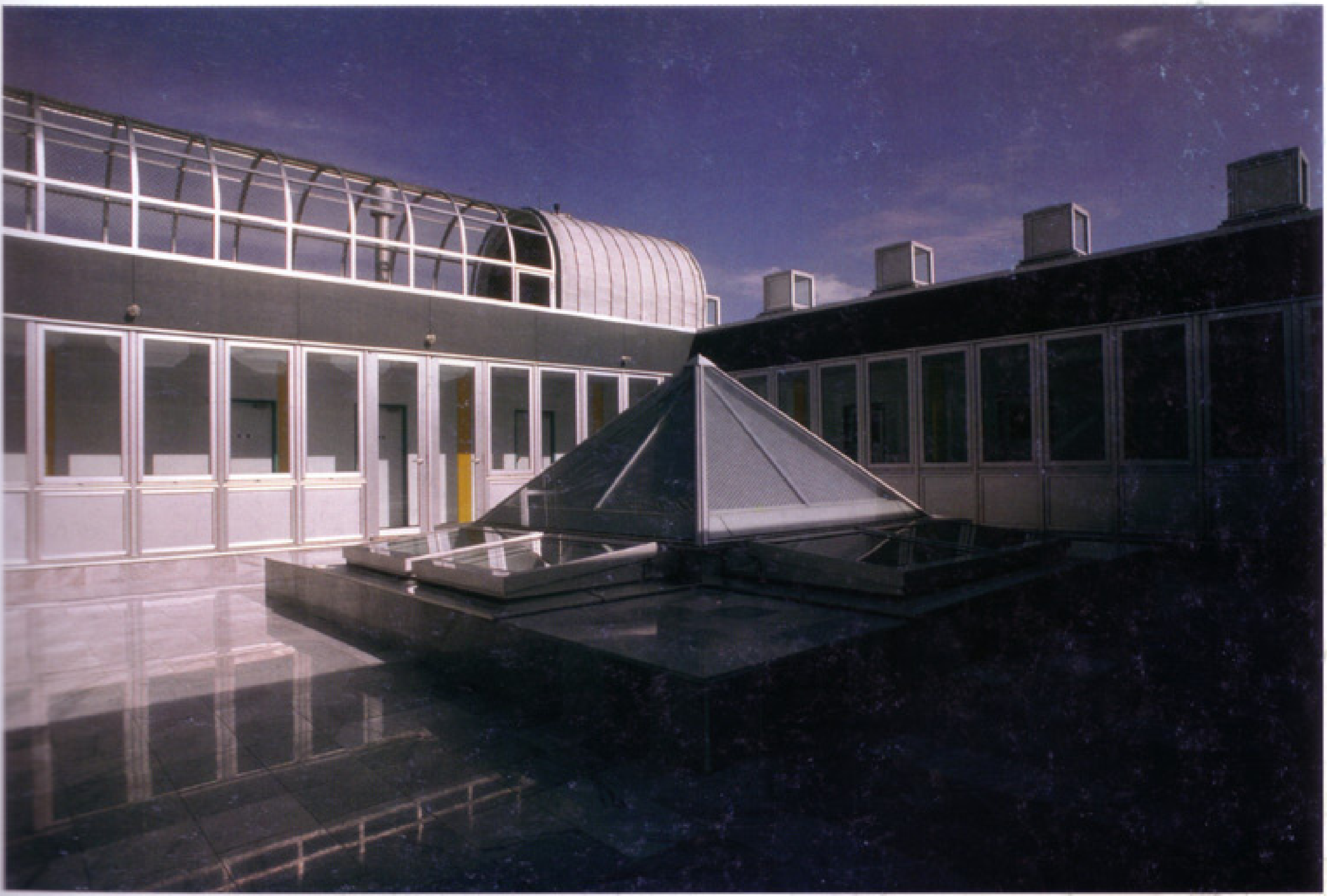

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House in Kumamoto

Design/Completion 1985/1986
Kikuchi, Kumamoto
Private client
Site area: 986 square meters
Total floor area: 199 square meters
Wood, steel

The site is in a suburban residential area, 30 minutes by car from Kumamoto City along the Houhi railway line to Mt Aso. Three sides of the 1000 square meter property are defined by streets. To create a large garden in the southeast corner, we made a simple linear arrangement of rooms along the west and north property lines, and connected them with a large hall facing the garden. The entrance is on the northwest corner, opposite the garden.

The rooms in the north wing, under a series of small roofs, are daily living quarters for the owners. The west wing is designed as guest quarters for the client's parents, who visit every weekend from the city. The living rooms face the garden through a fully glazed hall. Diagonally latticed movable partitions divide the rooms to create smaller air-conditioning zones. Each room is equipped with a skylight and receives borrowed light through the hall. Larger gatherings can expand into the hall, which also serves as a major circulation node. It is a semi-exterior space attached to the vine-covered

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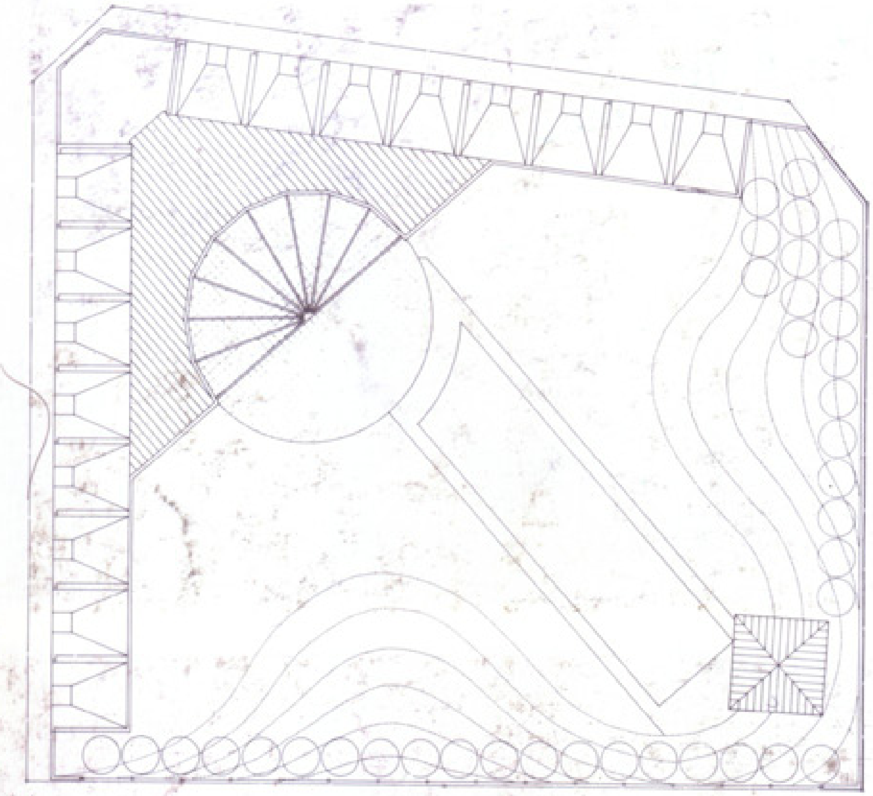

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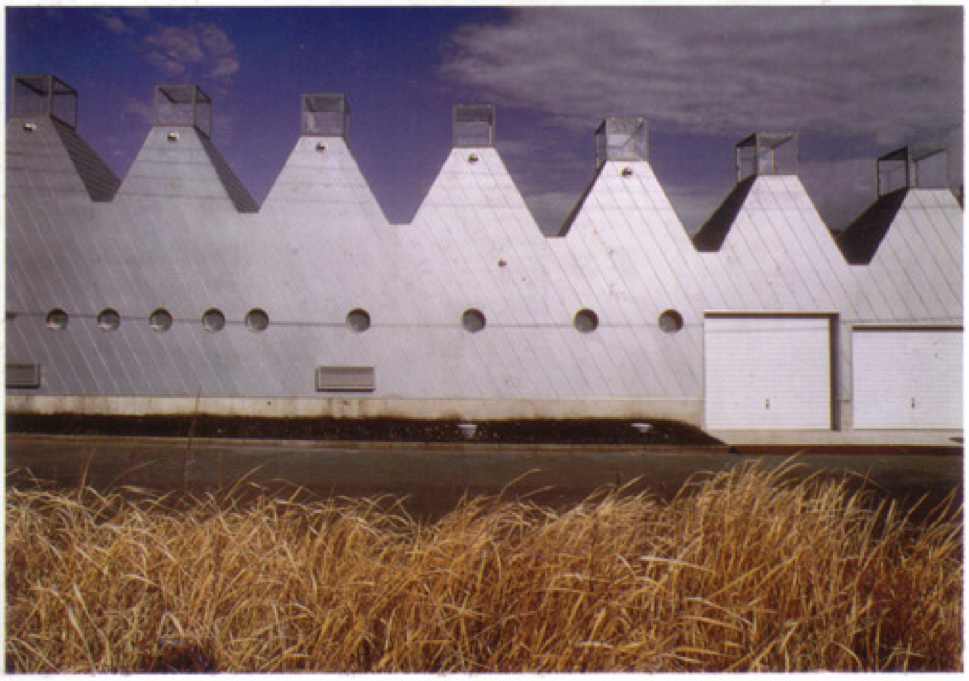

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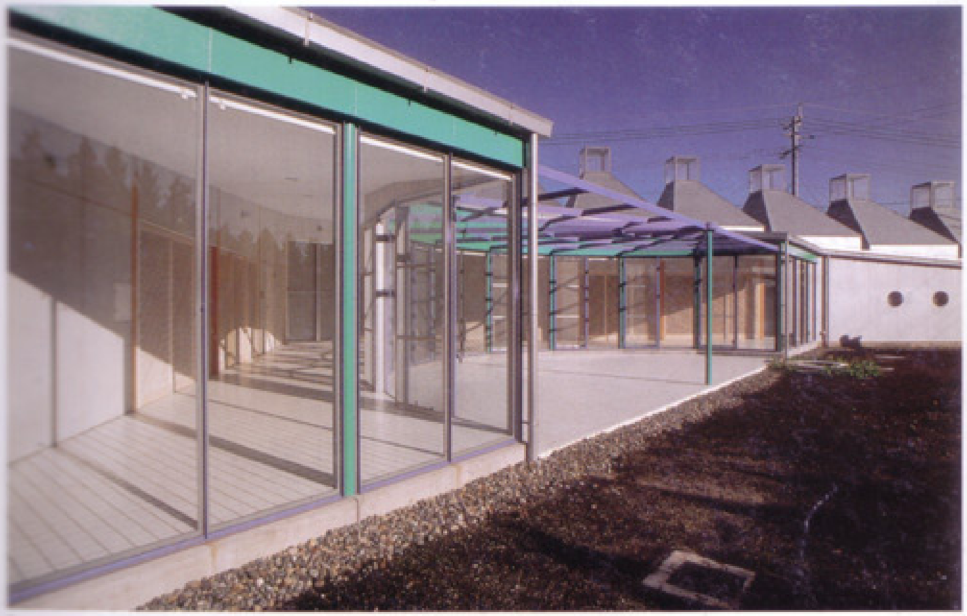
1 Site plan
2 West elevation
3 View of sunroom and semi-circular outside terrace
4 Night view from the garden



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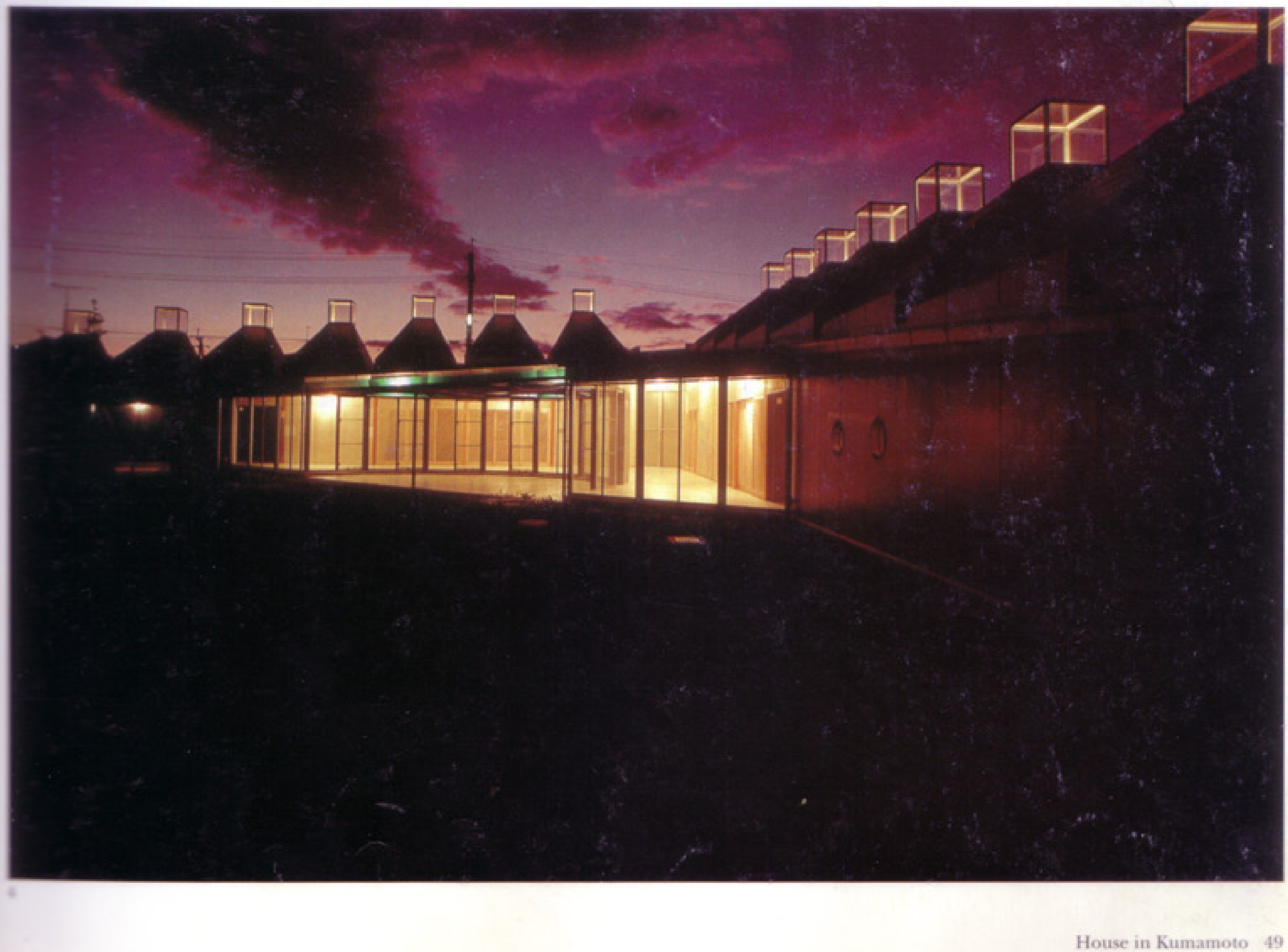

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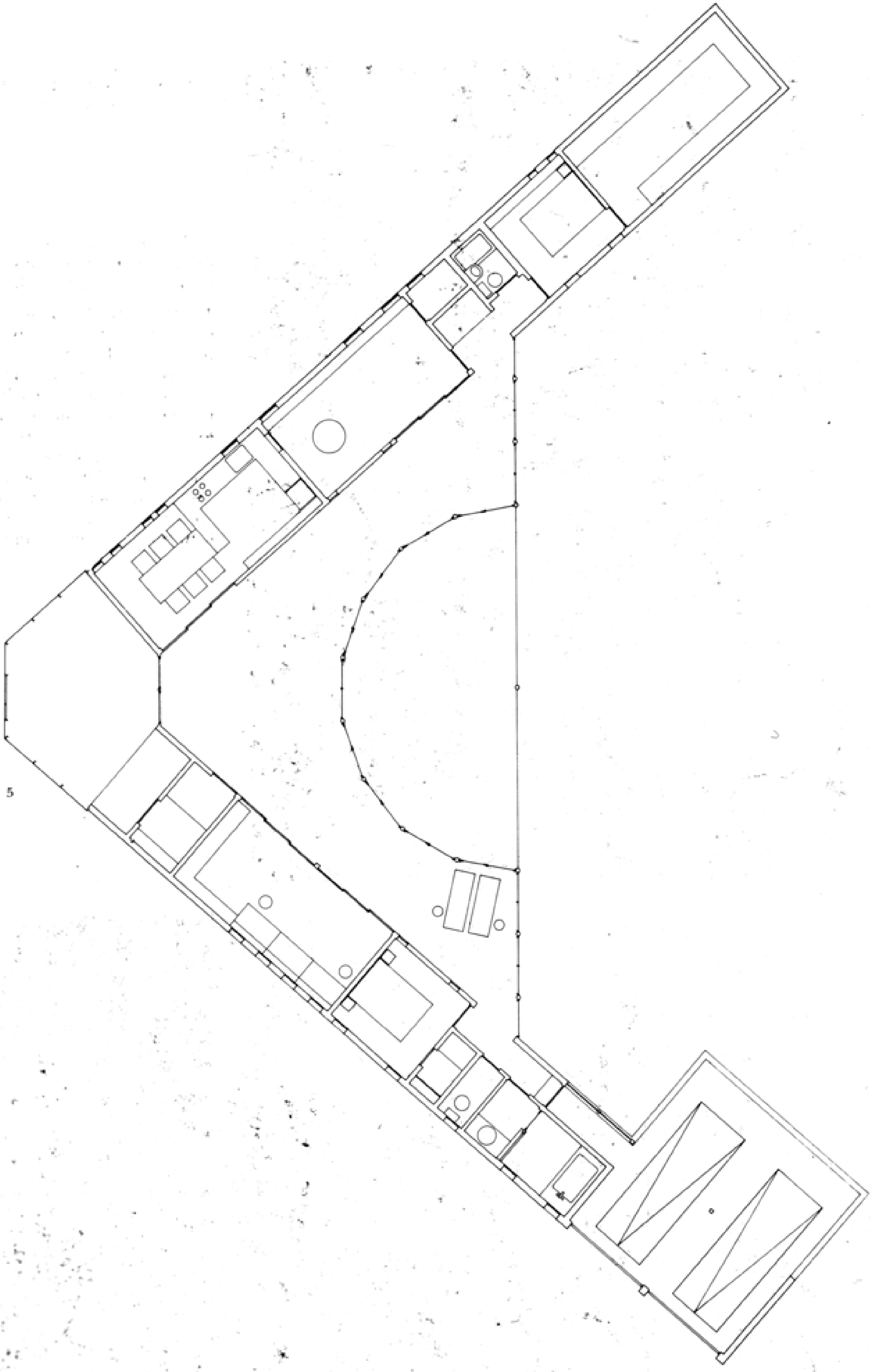
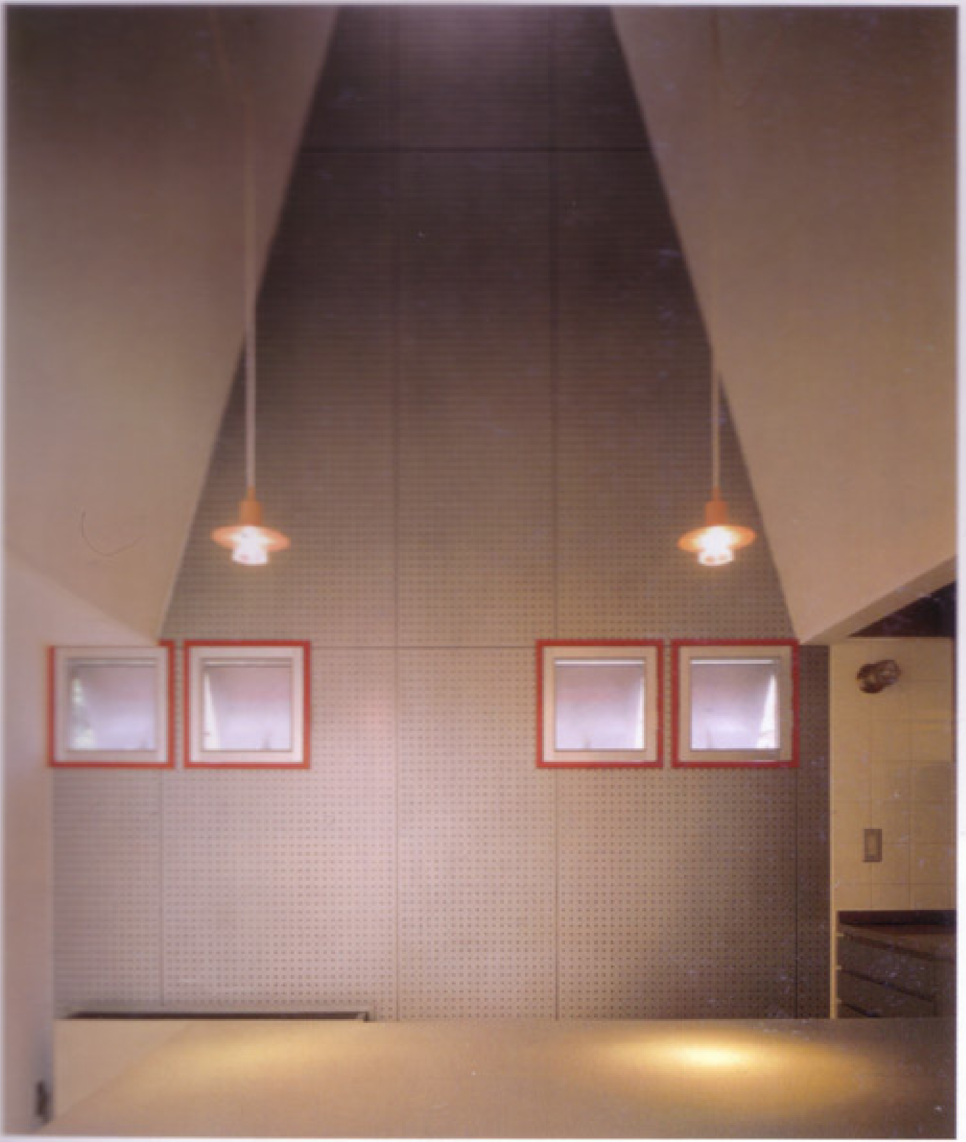


Scale 1:150

5 First floor plan
6 Dining room skylight illumination
7 Overall view from intersection

trellis outside, and can be fully opened for ventilation in summer or closed for passive solar energy storage in winter.

The wings are of wood box frame construction and are topped with small roofs of panelized structural plywood (placed by crane). The hall is of steel frame construction with a low-pitched metal deck roof; a half-circular opening for the trellis gives it horizontal rigidity. The street views of the house, with its small roofs and passive solar energy design, suggest one way for residential architecture to act as an 'exchange space' between people and nature.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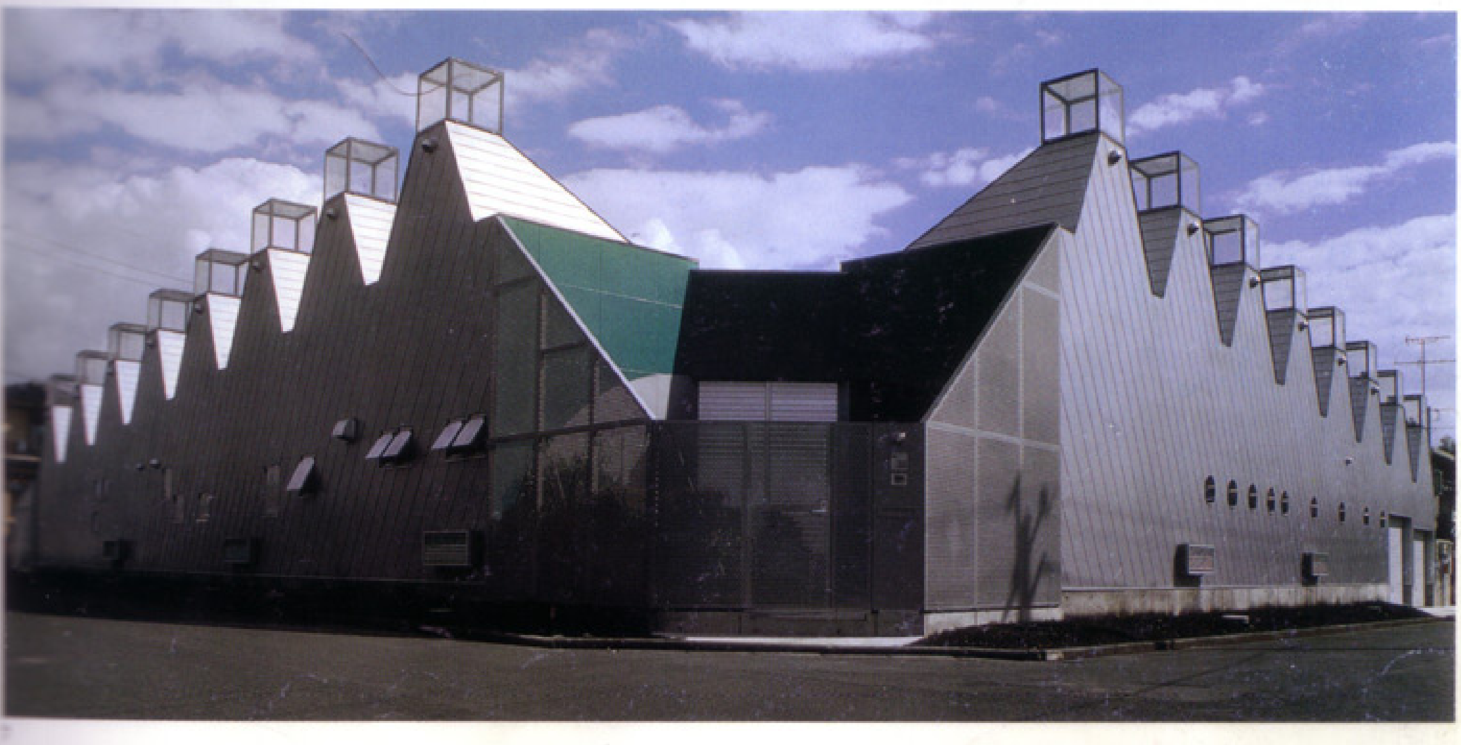
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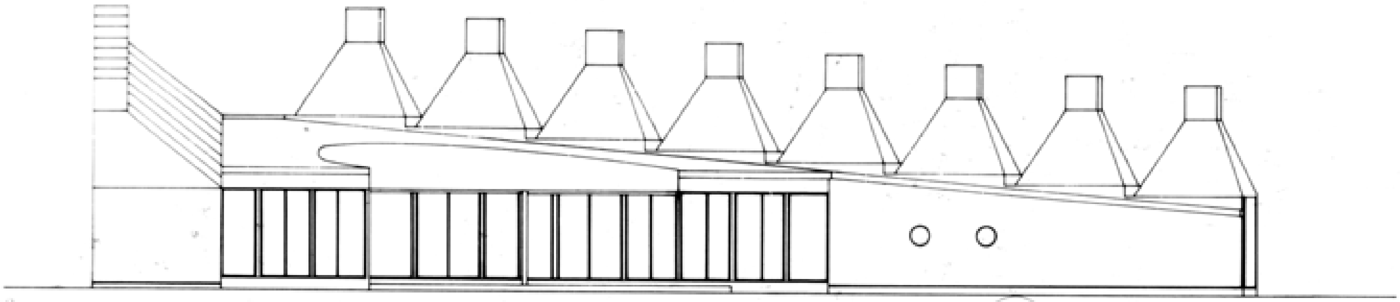
8 South elevation
9 East elevation
10 North elevation
11 West elevation
12 Repetition of silhouette
13 North elevation in the evening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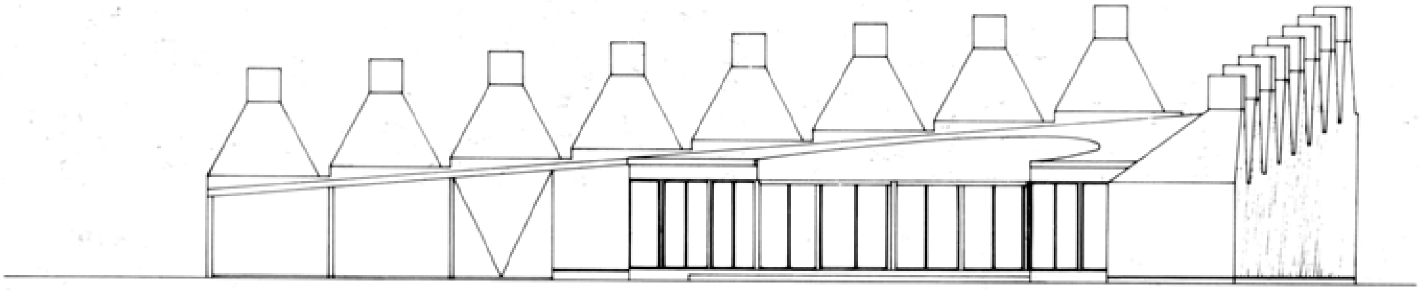
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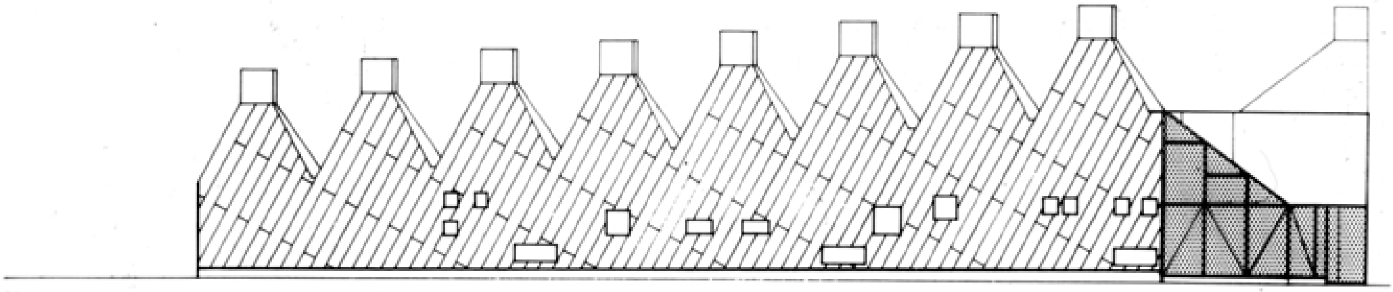
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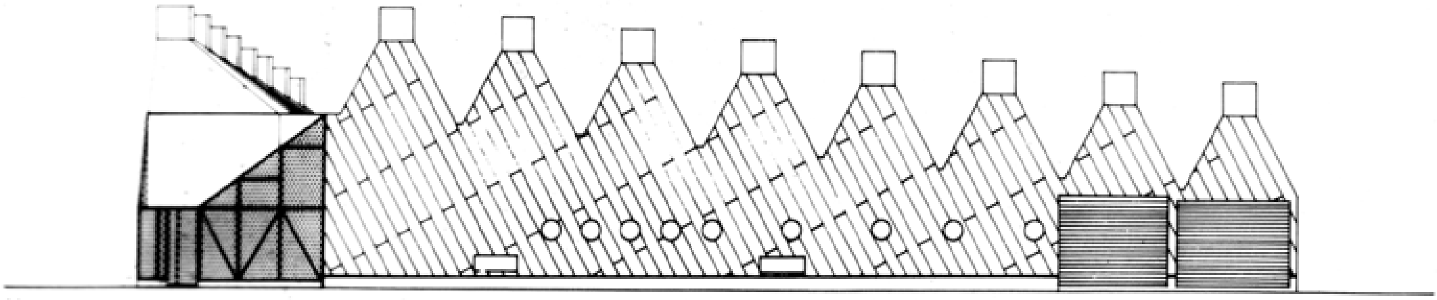
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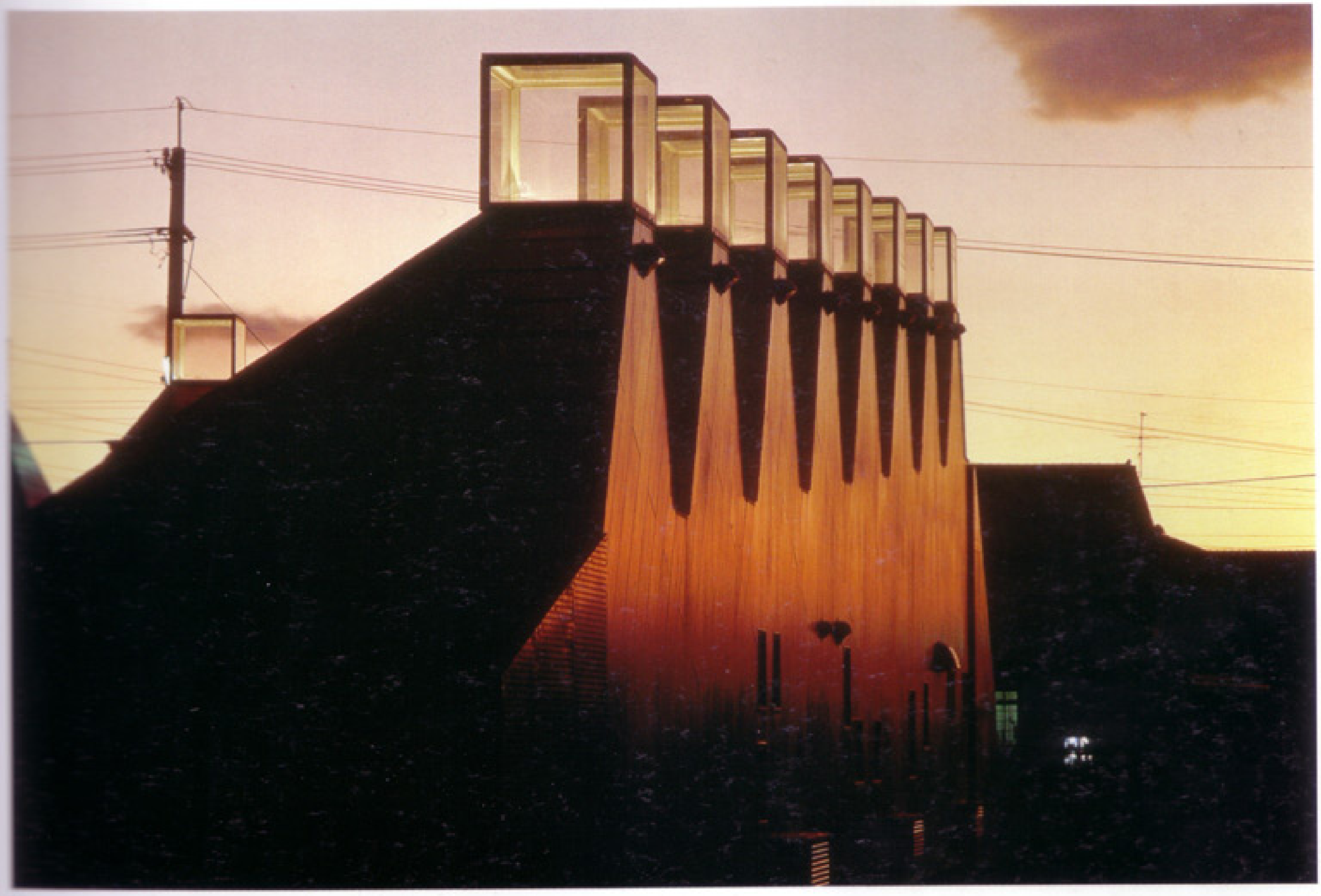


House in Nerima

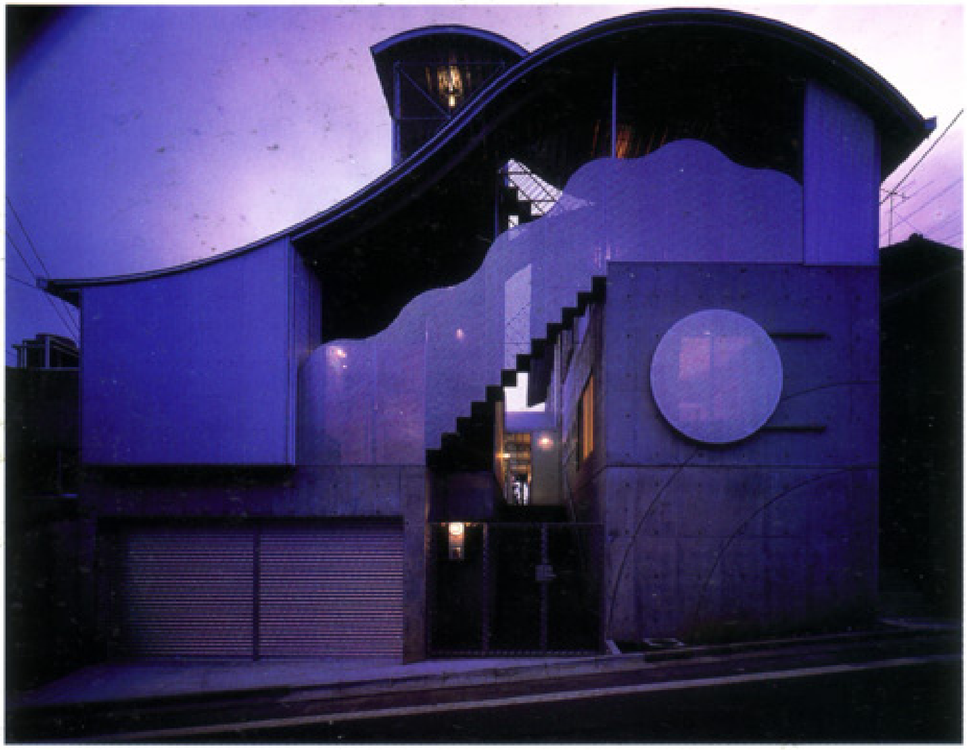
Design/Completion 1985/1986
Nerima, Tokyo
Private client
Site area: 331 square meters
Total floor area: 245 square meters
Wood, reinforced concrete

This house is located in a quiet residential area near Ikebukuro in Tokyo. Because the adjacent house to the south is single-story, the site receives good sun exposure and ventilation.

The house consists of two units: the main part for a novelist and his wife, and the other part for their daughter, an editor. The two houses share common entrance stairs and courtyard, a second-floor exterior room (roofed and enclosed with perforated metal panels), and a moon viewing pavilion accessible by stairs from the exterior room. The pavilion commands fantastic views of the high-rise towers in Shinjuku and Ikebukuro, and even of distant mountains such as Mt Fuji.

I often try to bring outdoor living space into house design. The three houses I designed in Matsuyama City have exterior rooms, but this is the first time I have used this element in a Tokyo house. The exterior room not only adds physical space but also, by projecting aspects of nature into built form, makes architecture more a part of the natural environment.

The design of the bedrooms is based on personal needs. Both living room spaces are separated gently from the outside world by white acrylic panels and perforated aluminum panel furniture, similar to shoji screens and wood lattices. They create twilight-like semi-transparent spaces. The concrete basement supports the wood-framed upper structure and the curved, wave-like metal deck roof that covers the spaces and objects below. The street facade symbolically expresses the ever-changing translucency of the architectural space.



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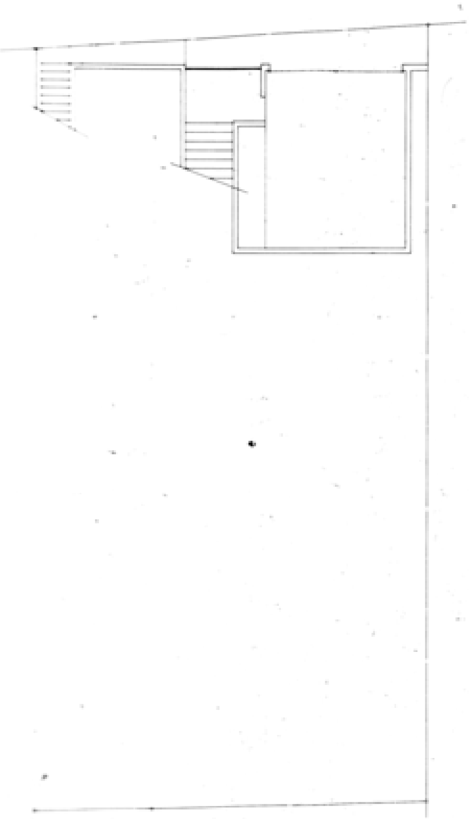
1 Facade in the evening
2 View from exterior room

3

3 View of exterior room from moon viewing pavilion
4 First basement level plan
5 First floor plan
6 Second floor plan
7 Roof plan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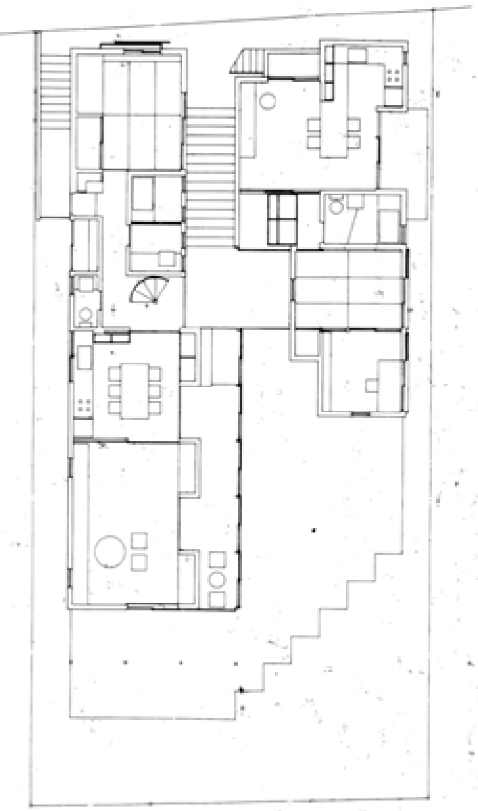
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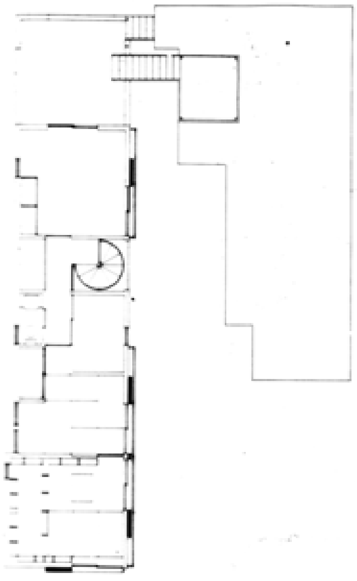
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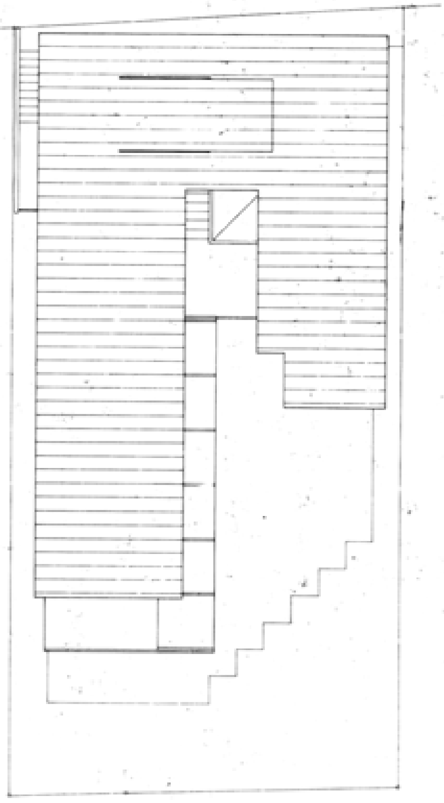
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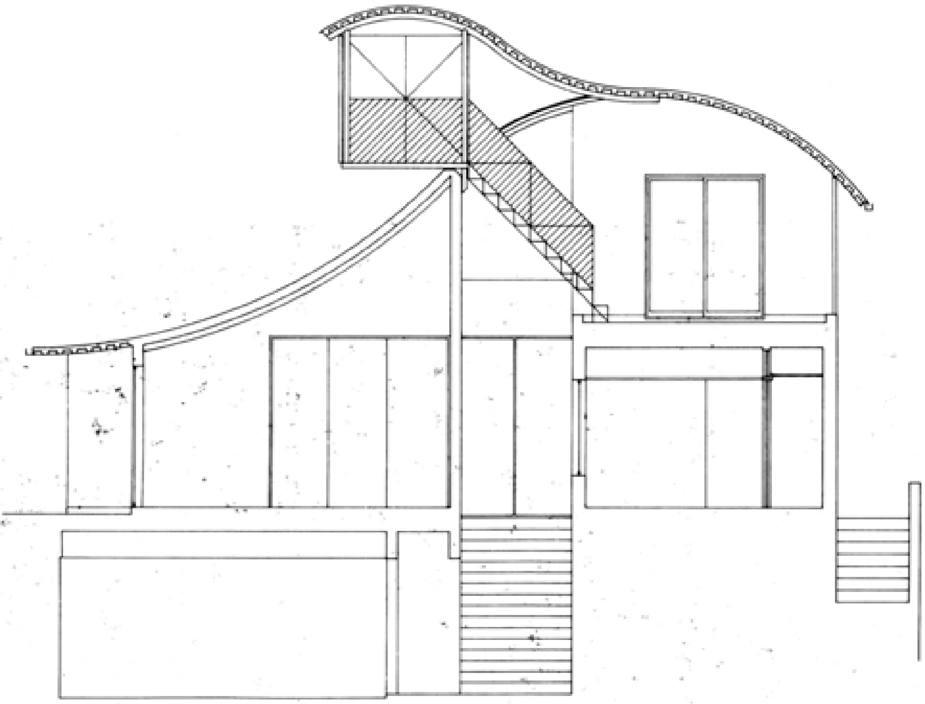

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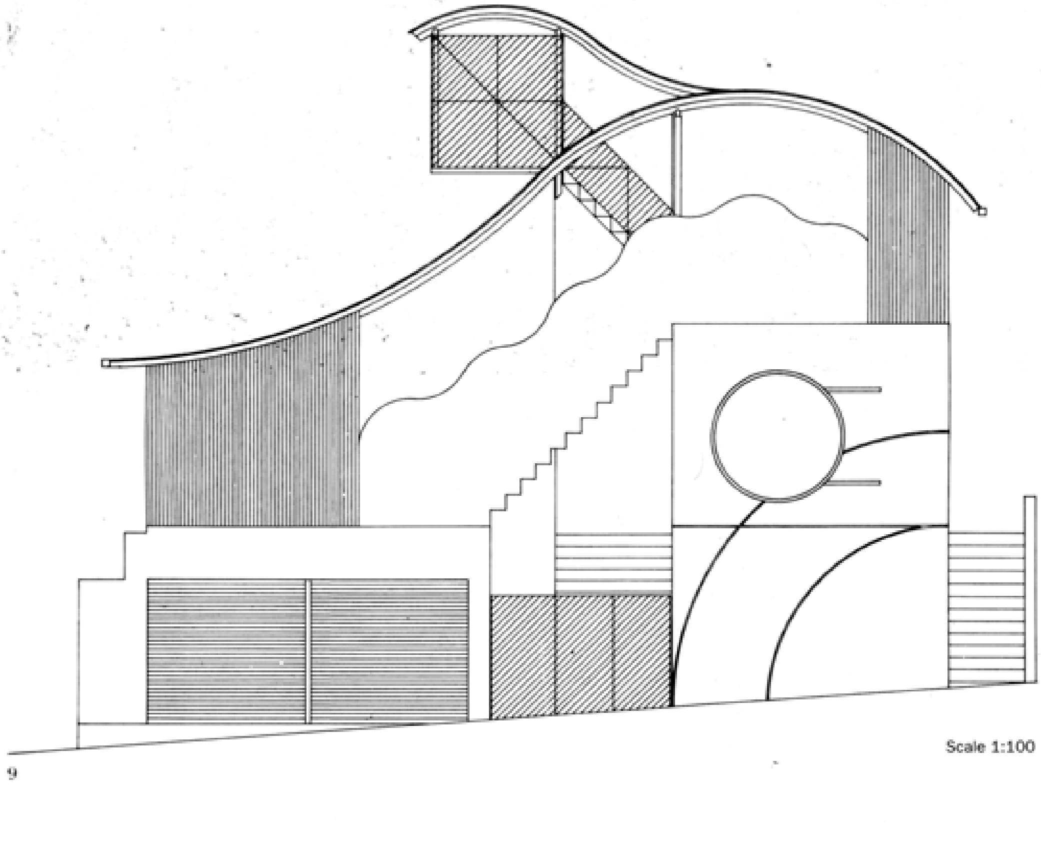

Scale 1:100

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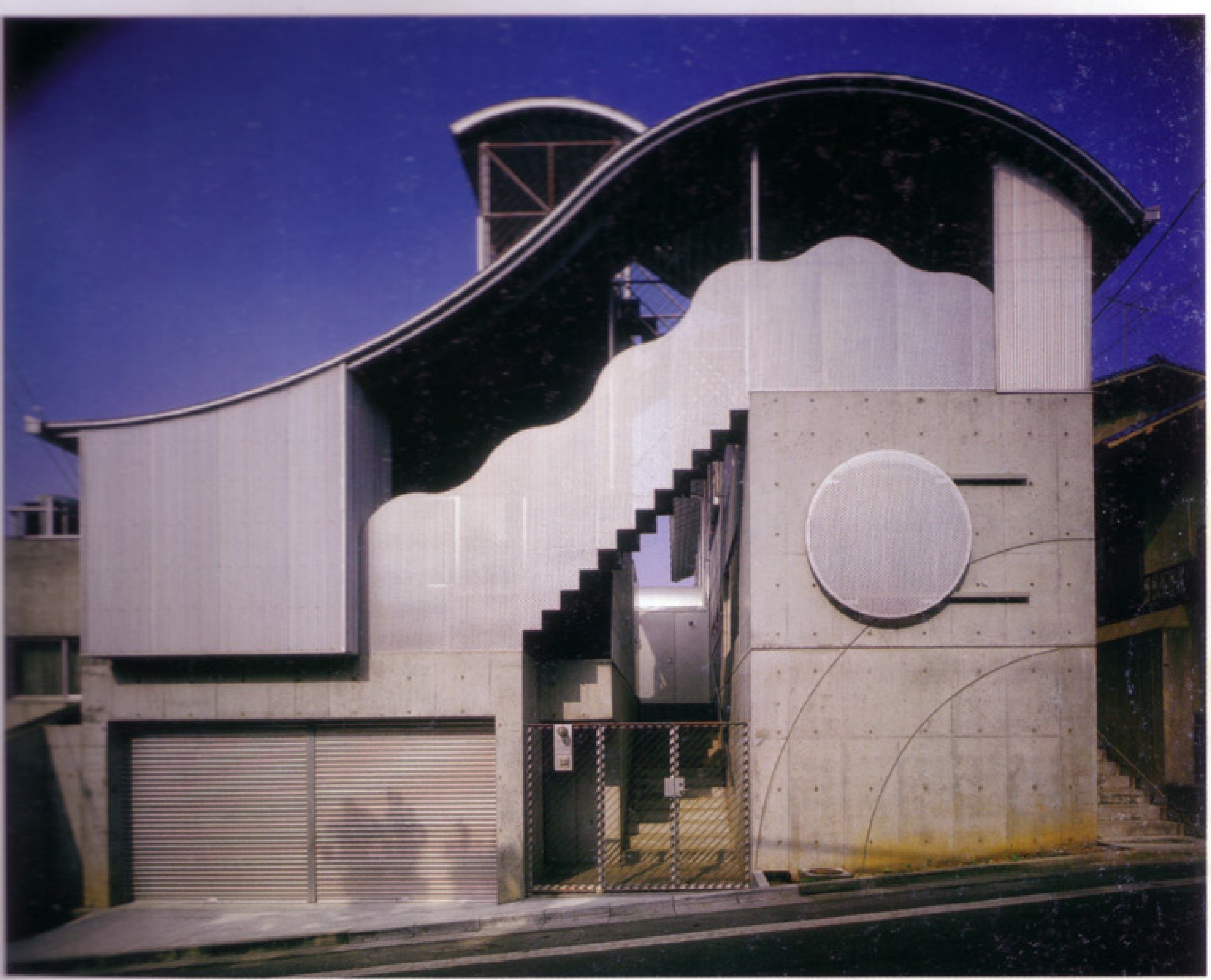
8 Section
9 East elevation
10 Facade from front access road



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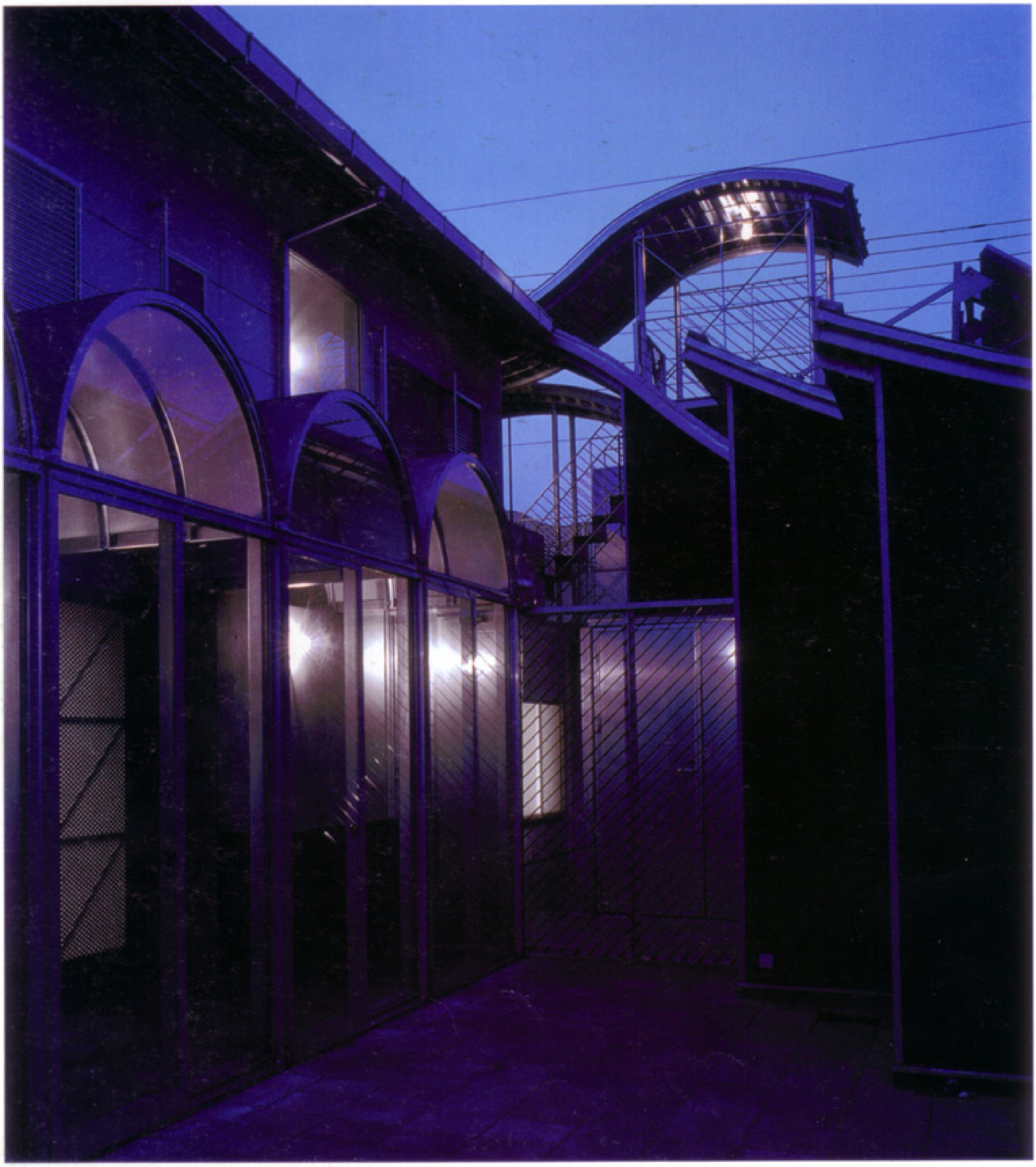

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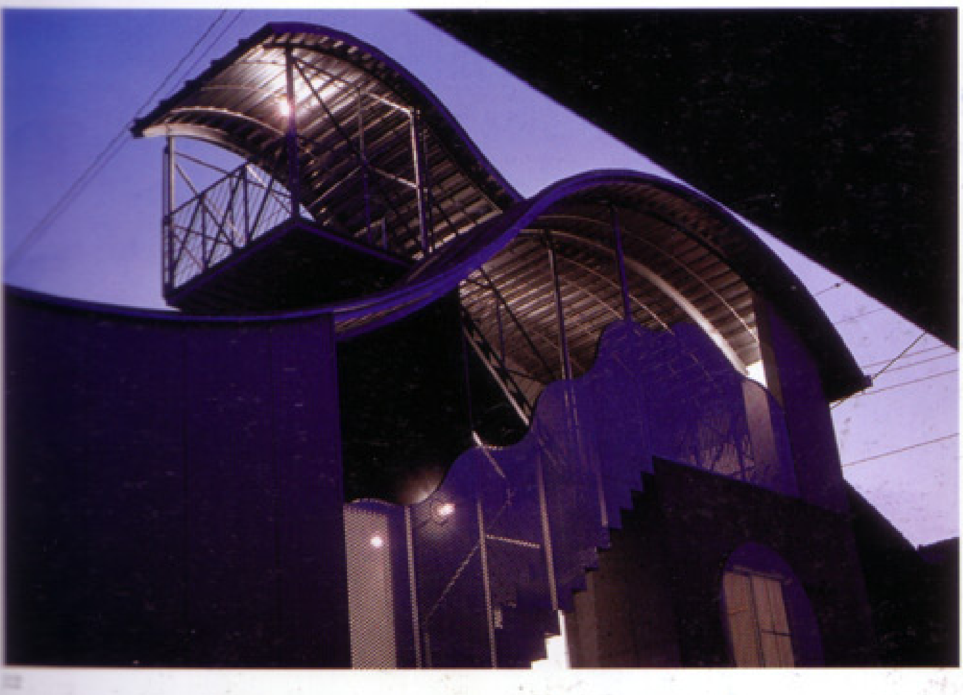
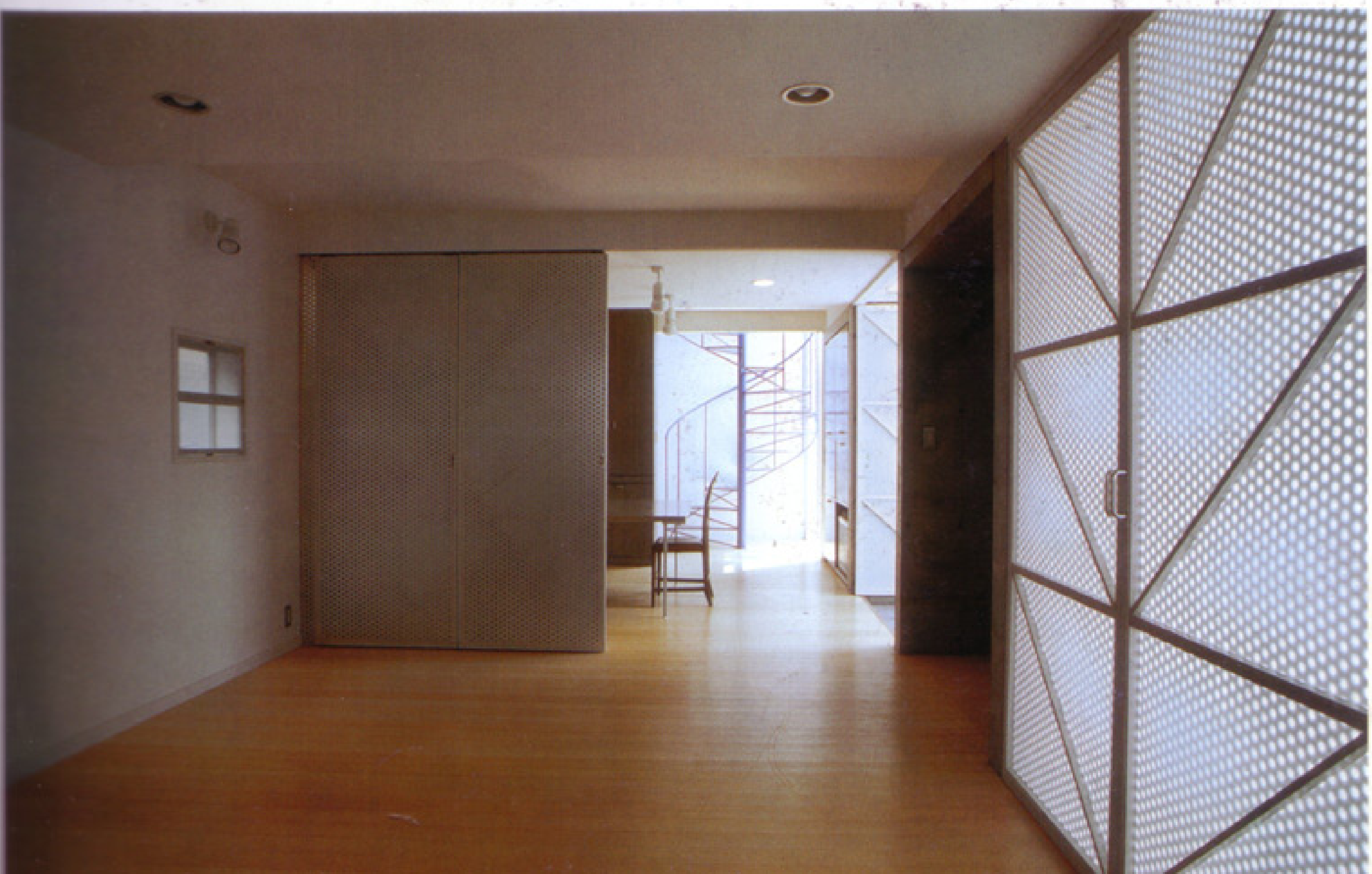
11 View from the garden (sunroom at left)
12 Moon viewing pavilion intersects with main roof
13 View from the living room towards the dining room





Atelier in Tomigaya

Design/Completion 1984/1986
Shibuya-ku, Tokyo
Private client
Site area: 76 square meters
Total floor area: 188 square meters
Reinforced concrete

This building was created for a fashion designer's studio in a crowded area of midtown Tokyo. The brief was to maximize the massing within the triangular corner lot. The facade along the street consists of layers of thin perforated aluminum membranes, cut in cloud shapes, attached to the concrete structure. The transparent parts of the facade respond to subtle changes of interior and exterior light, and the aluminum surfaces reflect the surrounding scenery and sky.

These elements combine to create unusual visual effects. At dusk, interior lights begin to filter through a circular window. The result is a landscape of light, not unlike waves or mountains in the setting sun, or clouds illuminated by the moon. This plane is dissected by a diagonal crane arm which symbolizes the vitality and dynamism of Tokyo. Thus, the facade is a scene from the Tokyo skyline: a crane rising against a background of clouds.

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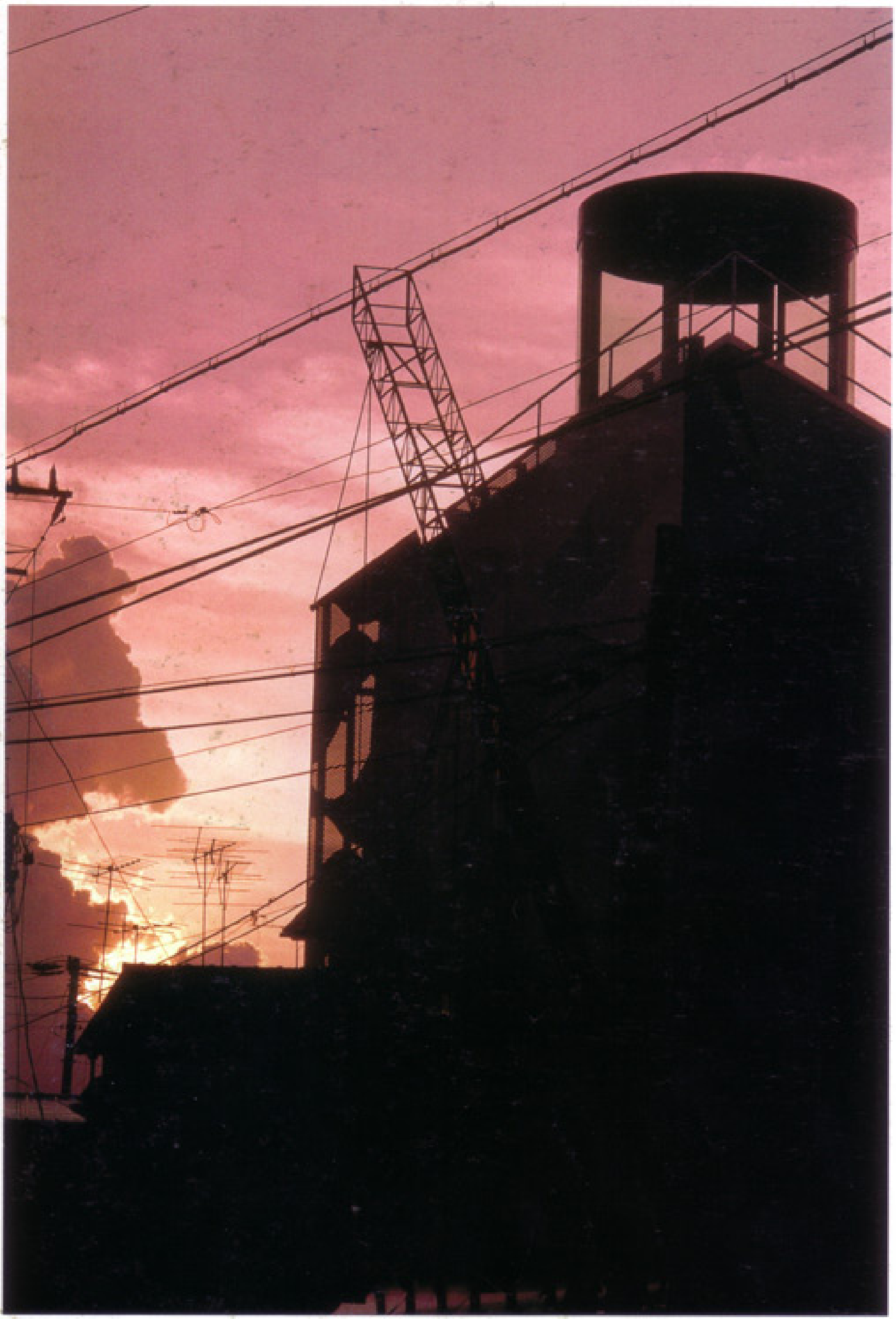

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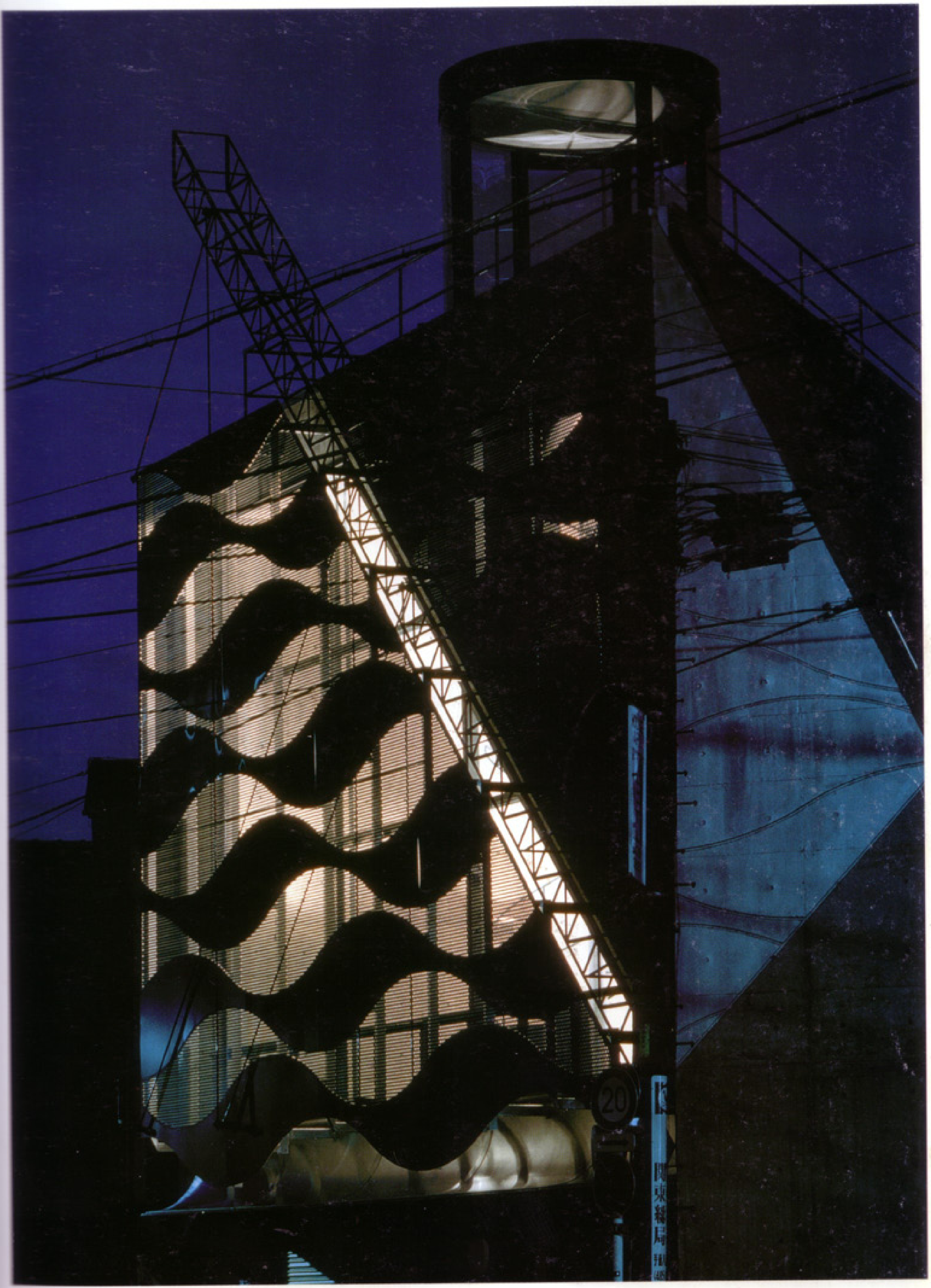
1 Silhouette
2 Night view



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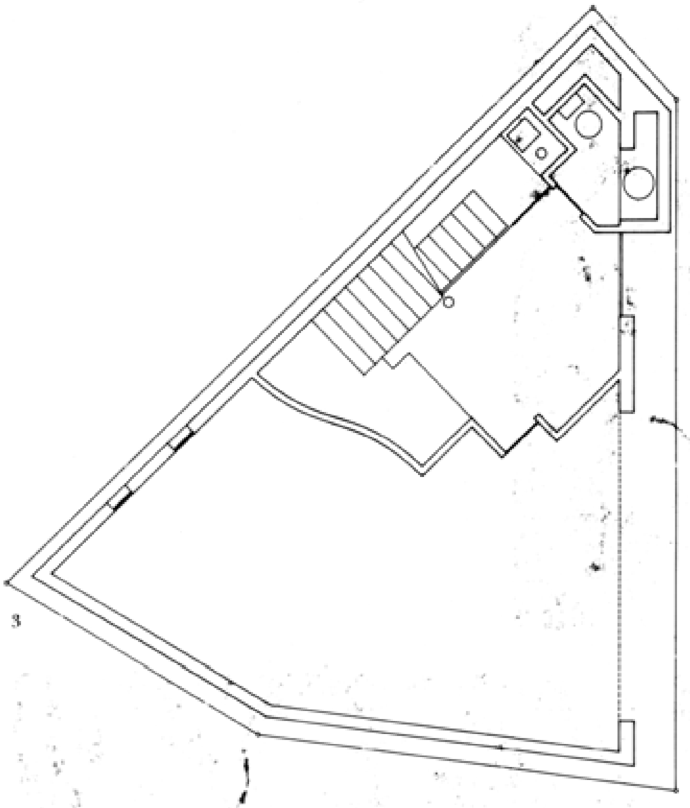

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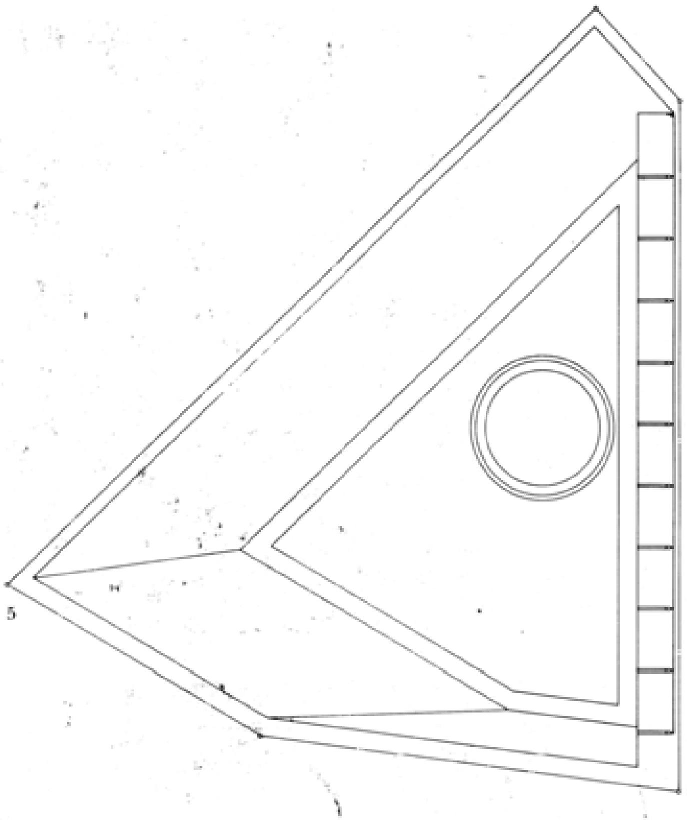

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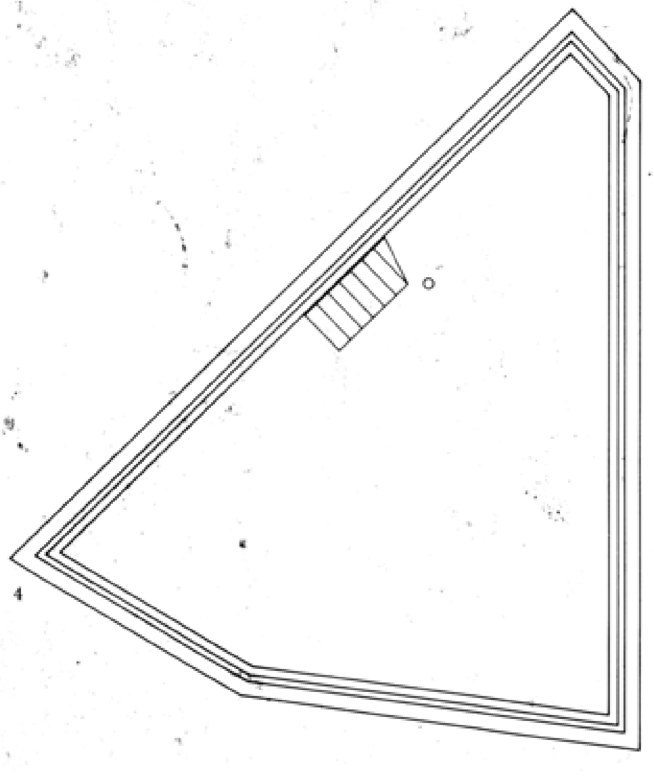

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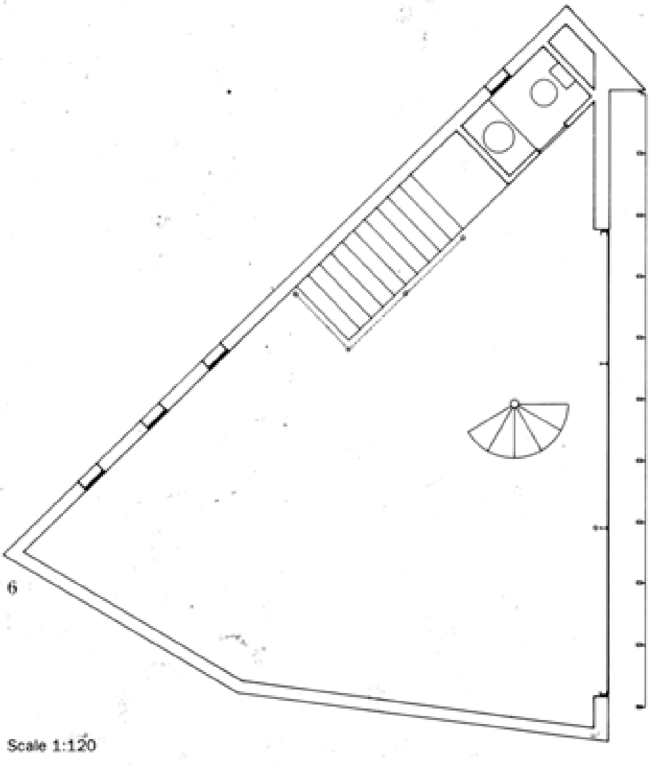

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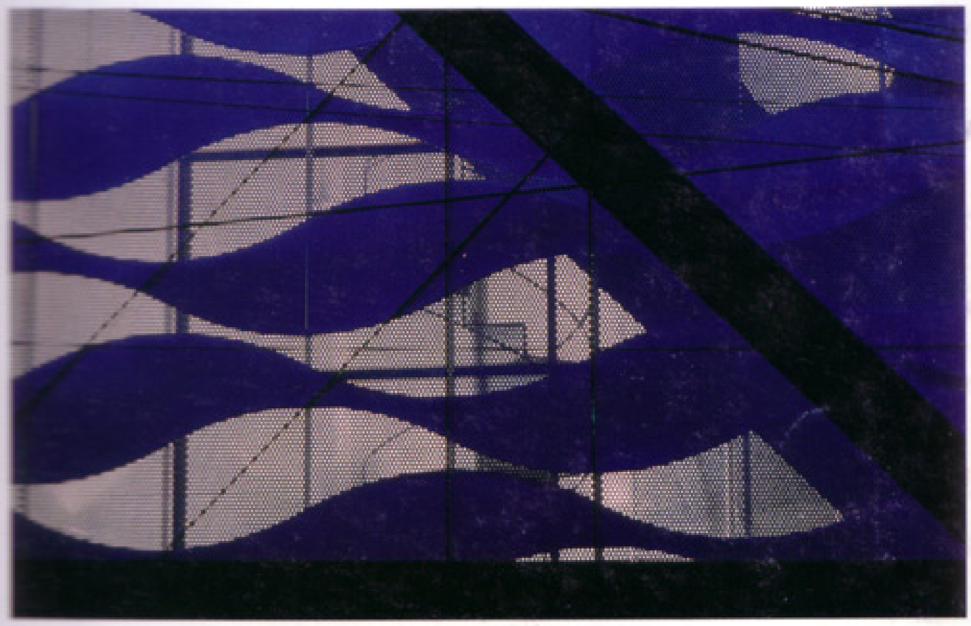
Scale 1:120

3 First floor plan (entrance)
4 Basement plan (stock room)
5 Roof plan
6 Second floor plan (Atelier)
7 Night view of waved screens on facade
8 Office interior with view of waved screens outside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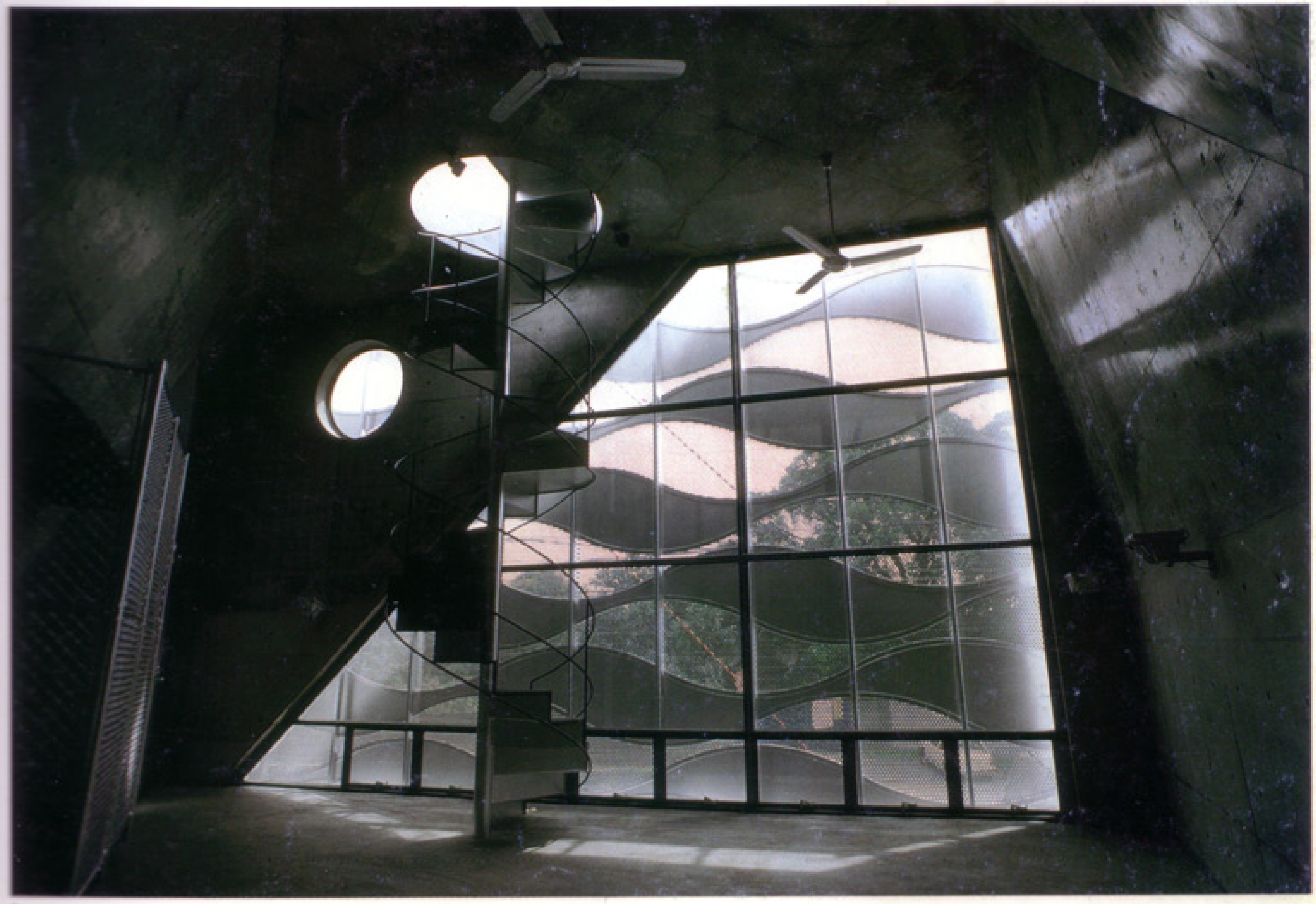
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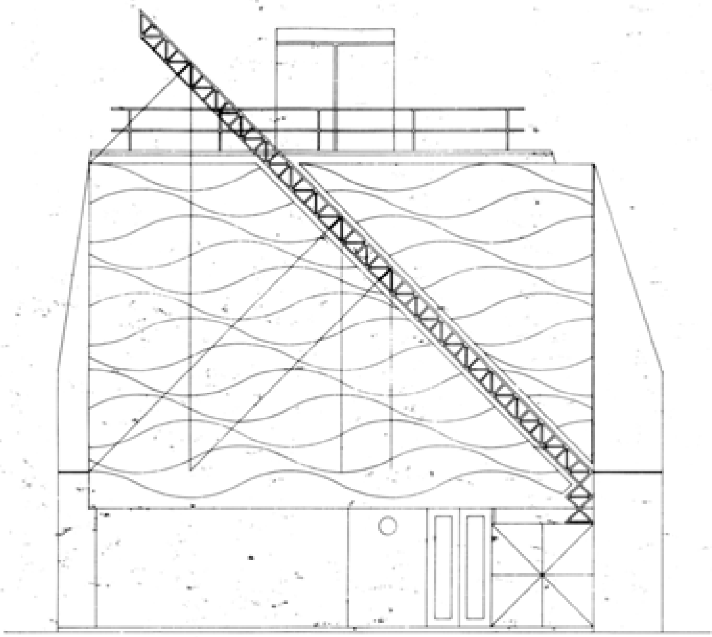
9 South elevation
10 Section
11 Facade screen as seen from inside
12 Facade

In an increasingly alienating urban environment, I use translucent membranes (which respond to the changes of daylight and seasons) to gently separate interior and exterior spaces, and perforated metal panels to transform the nature of light and create sharper sensations of wind and sound. My idea of the 'architecturalization of nature' is based on a desire to express nature and the universe in high-tech detailing, and in turn (by expressing architecture with naturalistic and cosmic details) to imply a flexible outlook on the contemporary world. The design for the artist's atelier in Tomigaya sprang from this architectural philosophy.



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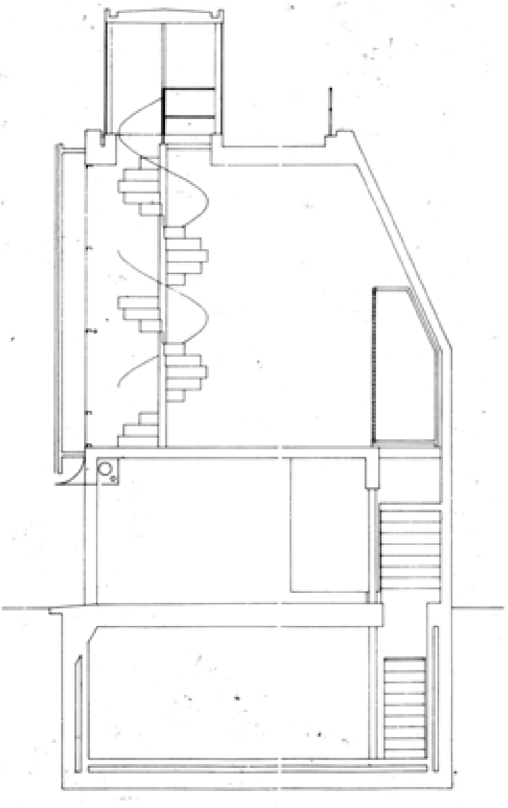

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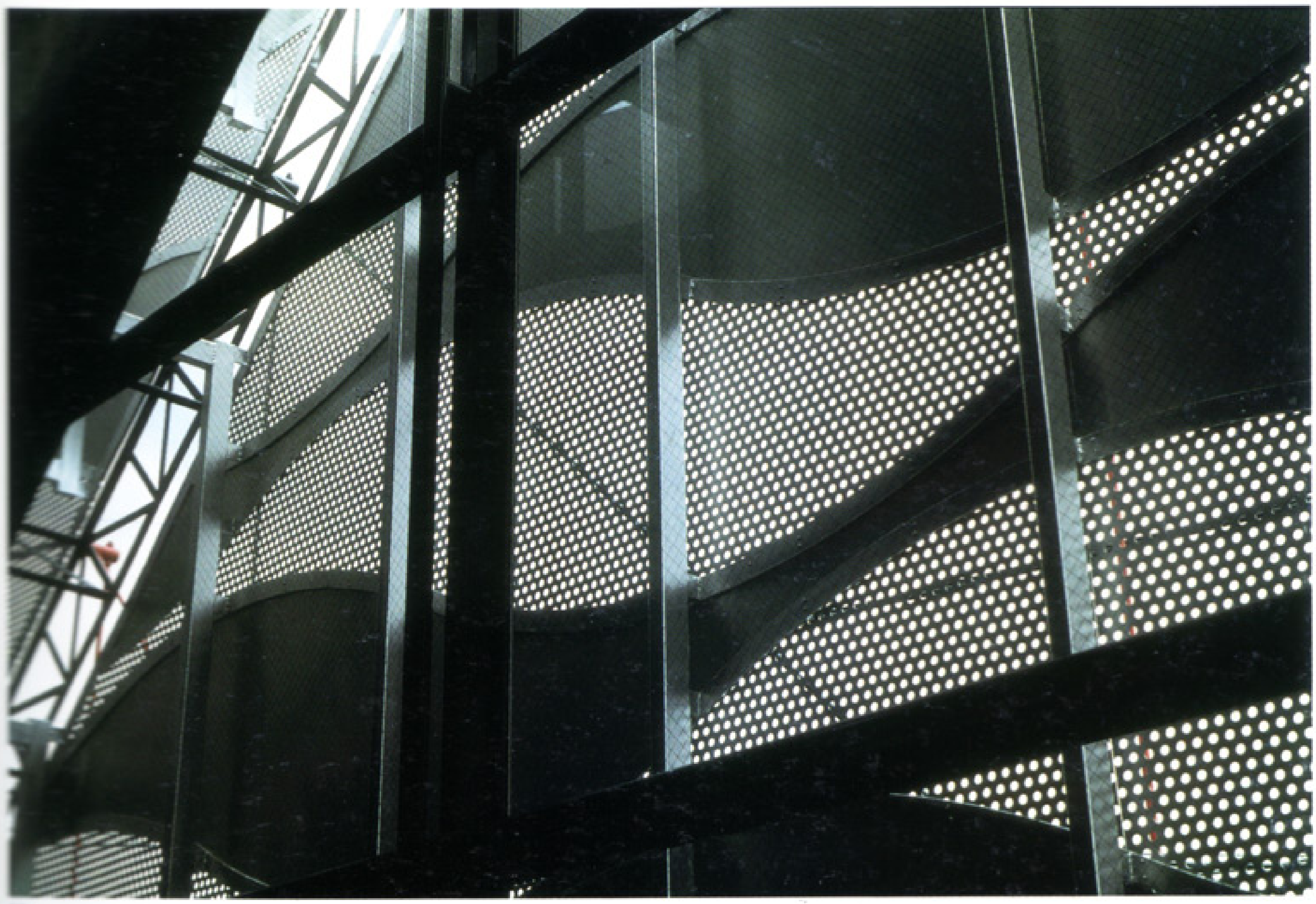

House in Higashi-Tamagawa

Design/Completion 1986/1987
Setagaya-ku, Tokyo
Private client
Site area: 240 square meters
Total floor area: 238 square meters
Reinforced concrete, wood

The site is located in a mixed commercial and residential district in Higashi-Tamagawa, Tokyo. The house is enclosed by concrete walls on both the south and west property lines for privacy, and to maximize site usage. The walls have joint lines in the form of waves or clouds with drop-like punched circular and triangular windows floating above the waves. These exterior walls are embellished with three layers of perforated aluminum screen trellises which hazily dissolve into the sky. Entering the front door, one finds an unexpectedly bright and naturalistic view; we believe this is one way to realize a new kind of nature within urban housing.

The structure is a mixture of reinforced concrete (for the basement and first floor) and wood framing (for the second floor). Along the circular courtyard, steel pipe columns (100 millimeter diameter for the first floor, and 50 millimeter for the second floor) are placed at 30 degree intervals. Horizontal thrust is transferred to perimeter concrete walls, leaving the courtyard wall free of structural members and therefore very open.

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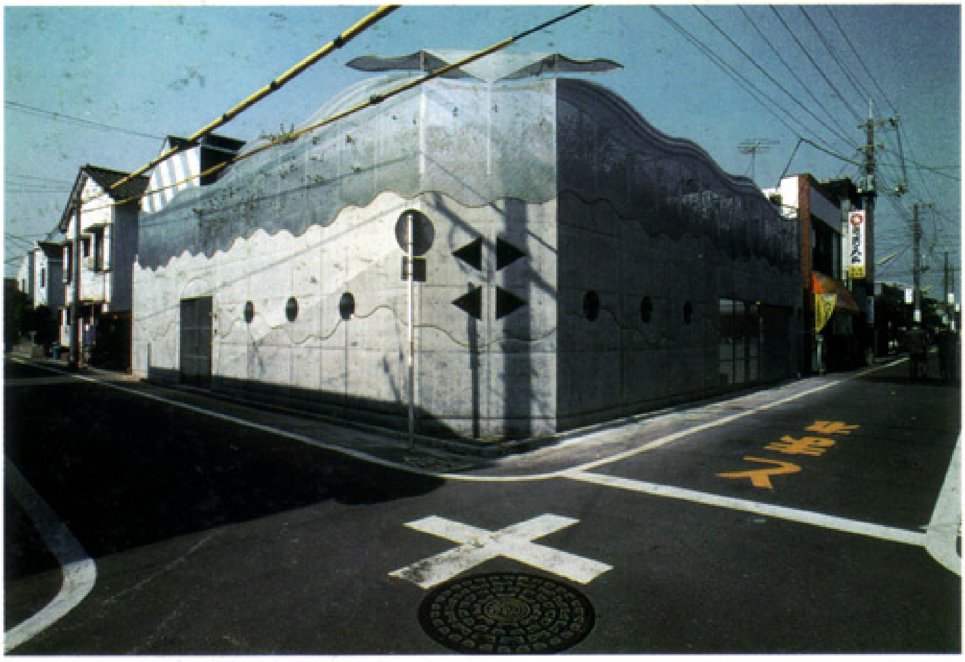

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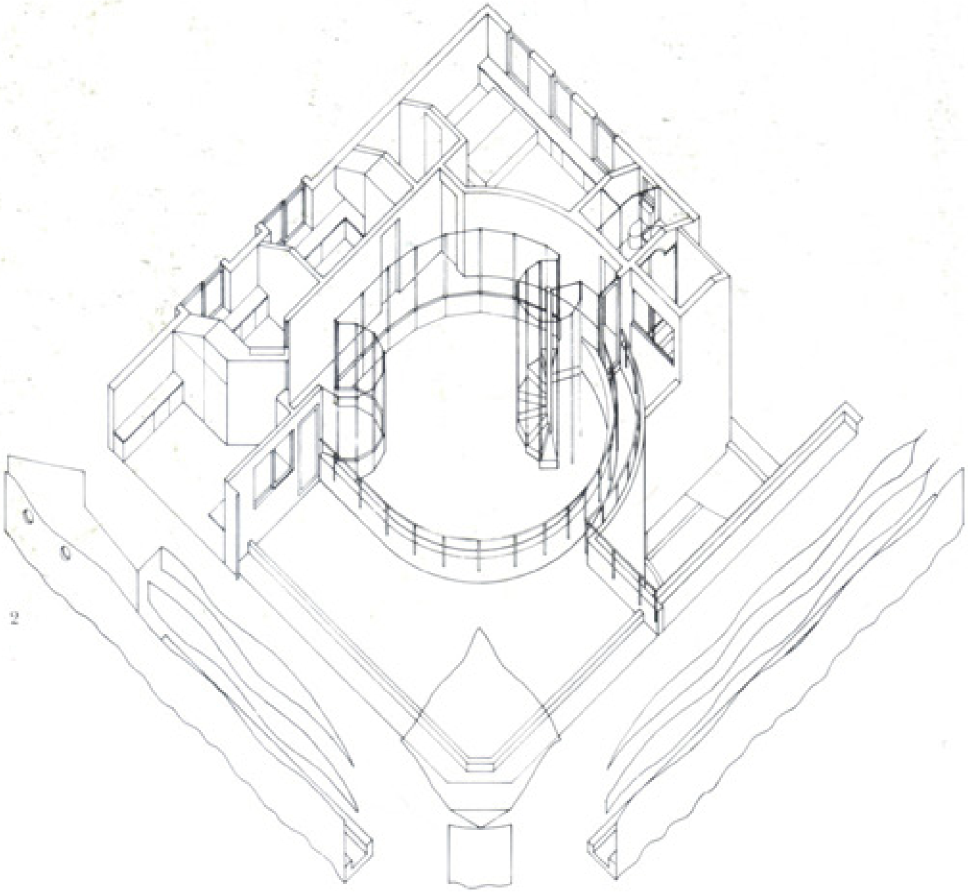

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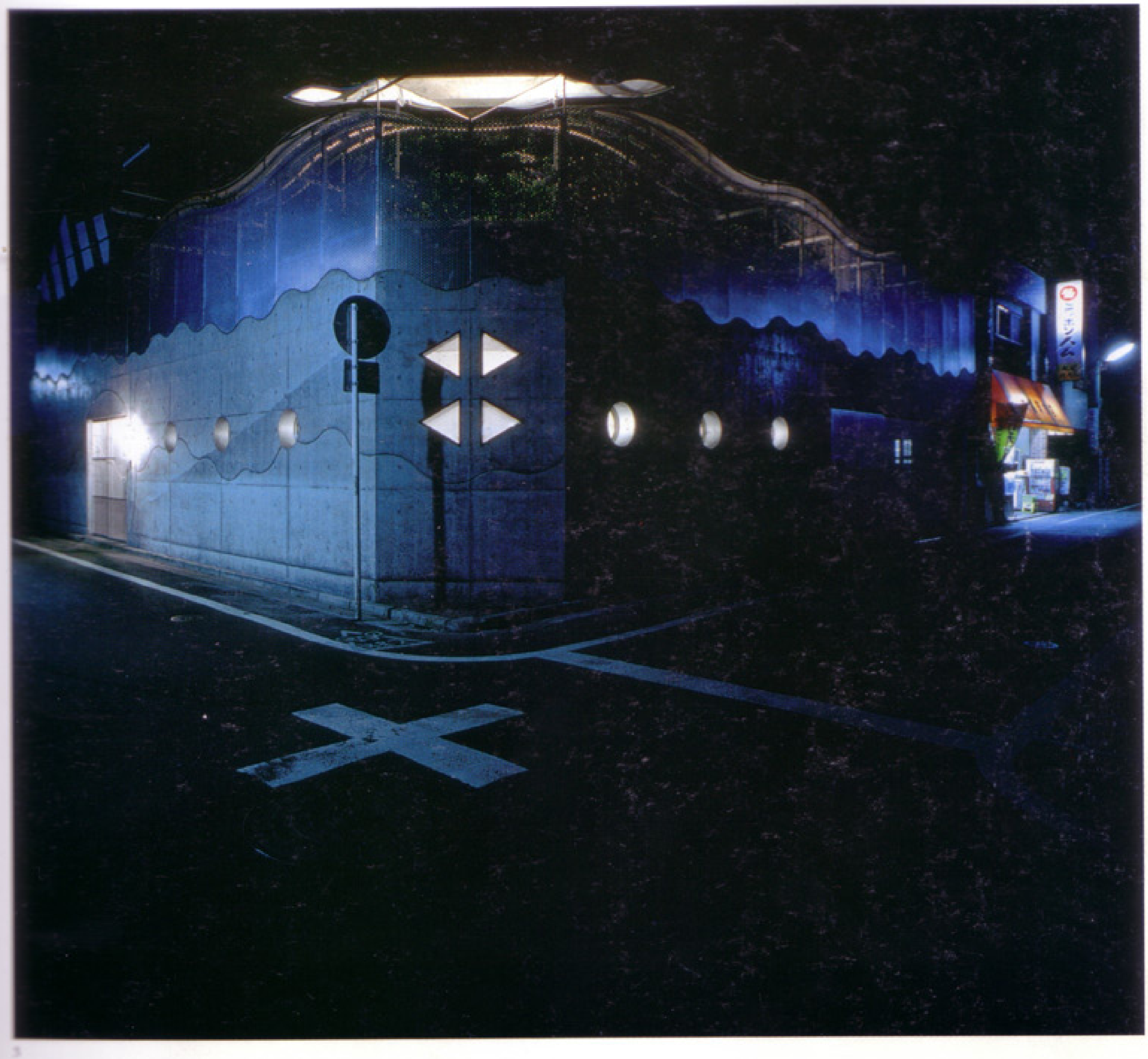

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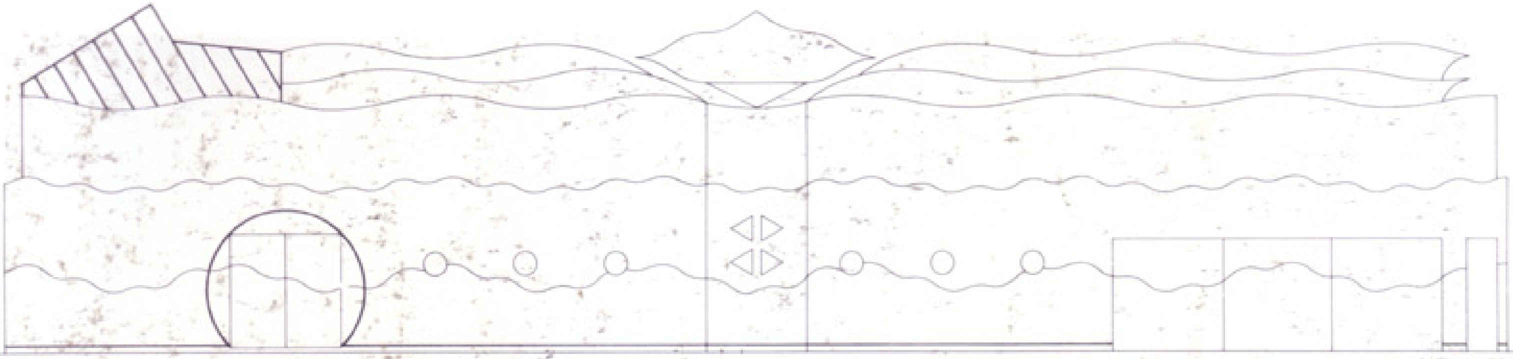
1 Night view from the boundary roads
2 Axonometric drawing
3 View from the road



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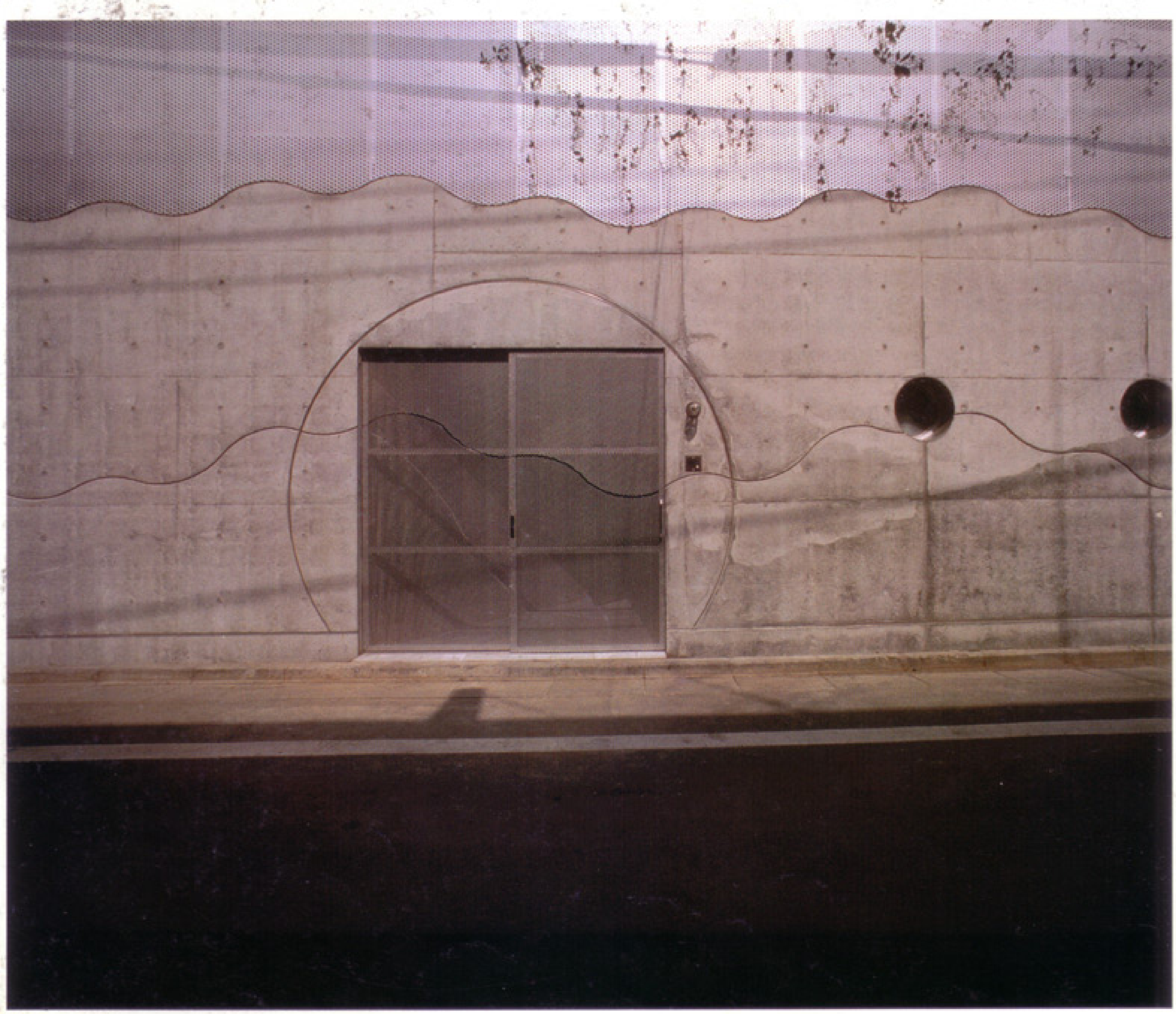

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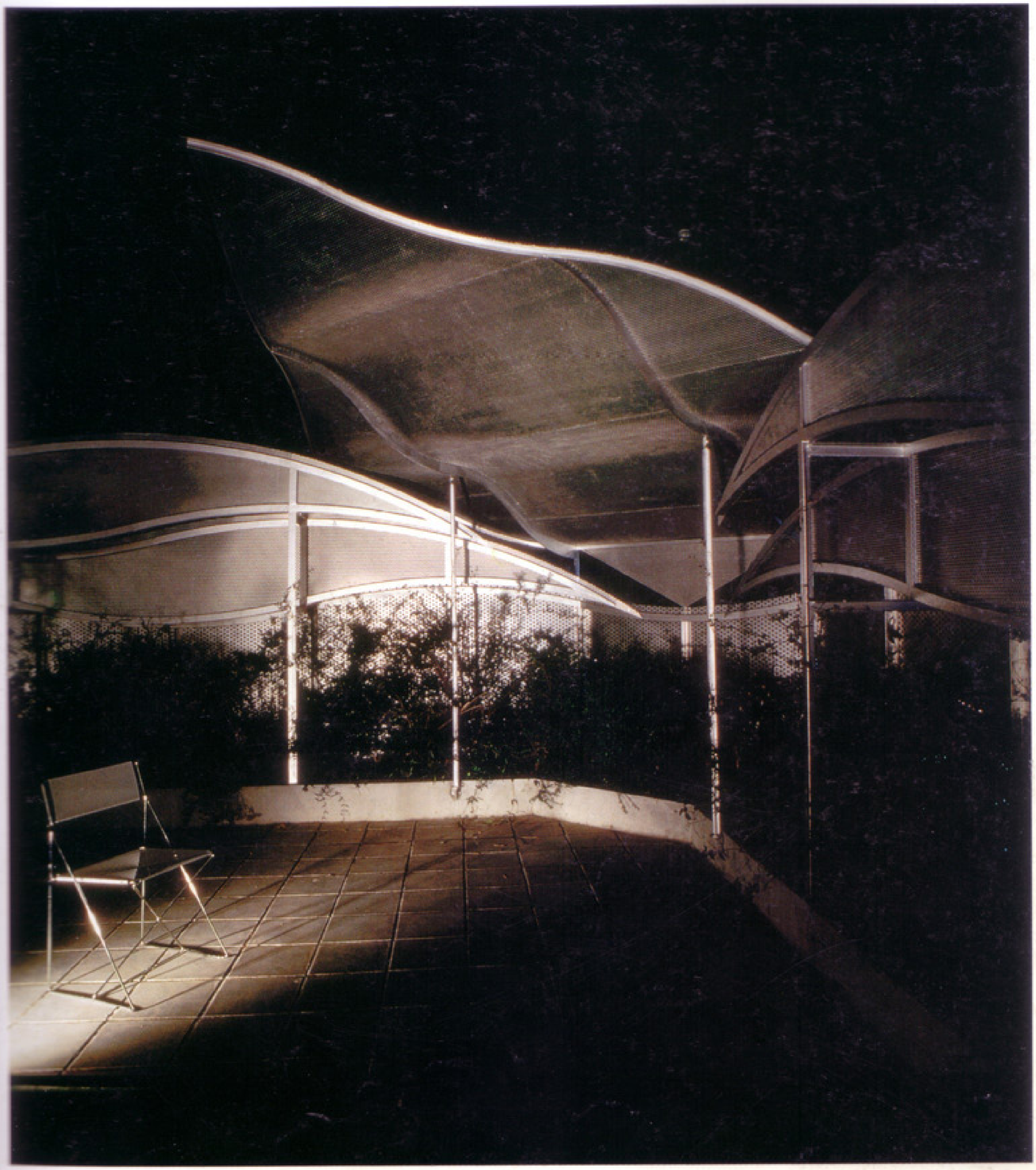
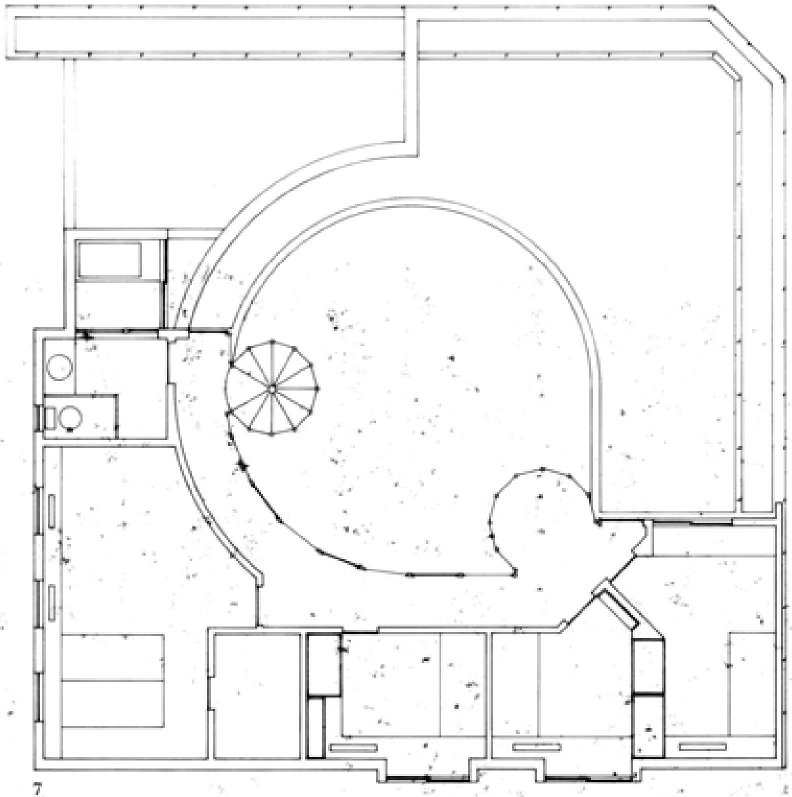
4 South elevation
5 South elevation; perforated metal screen and concrete wall
6 Night view of roof garden





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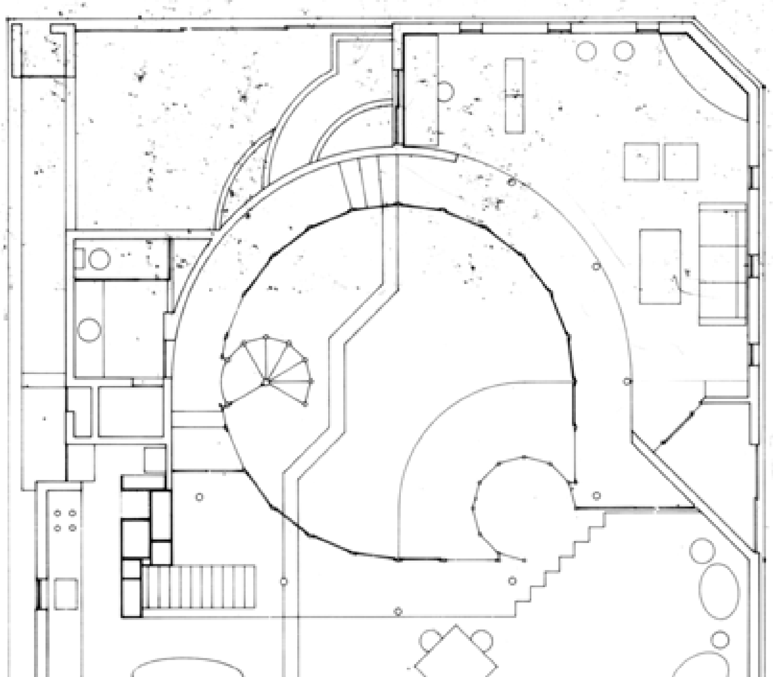

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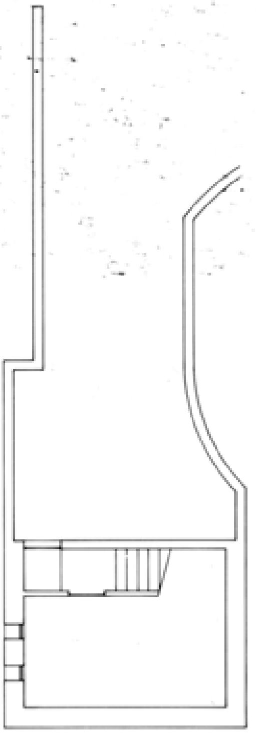
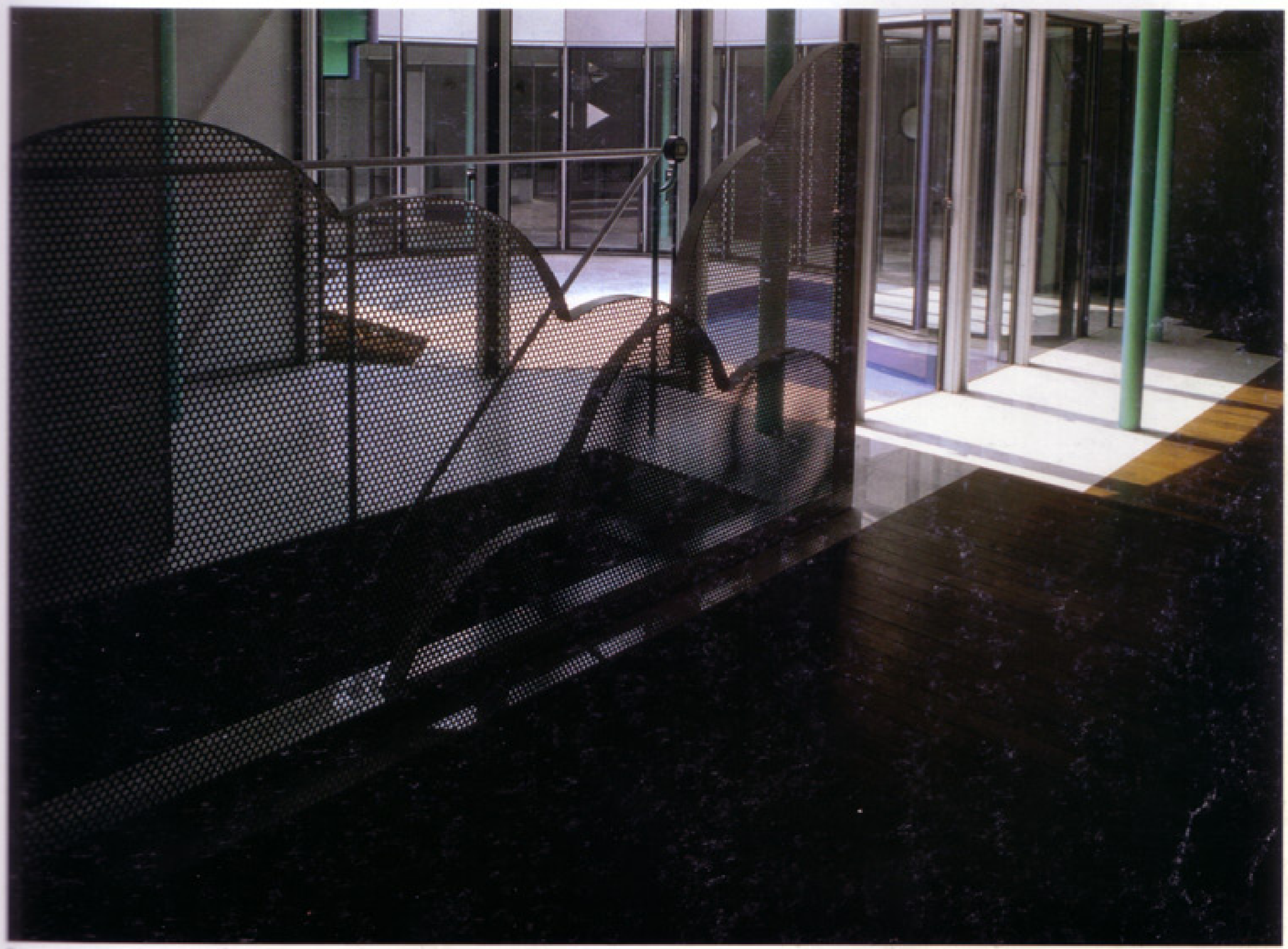


Scale 1:150

7 Second floor plan
8 First floor plan
9 View of the courtyard and staircase
Overleaf:
10 Night view, showing plants through perforated metal screens



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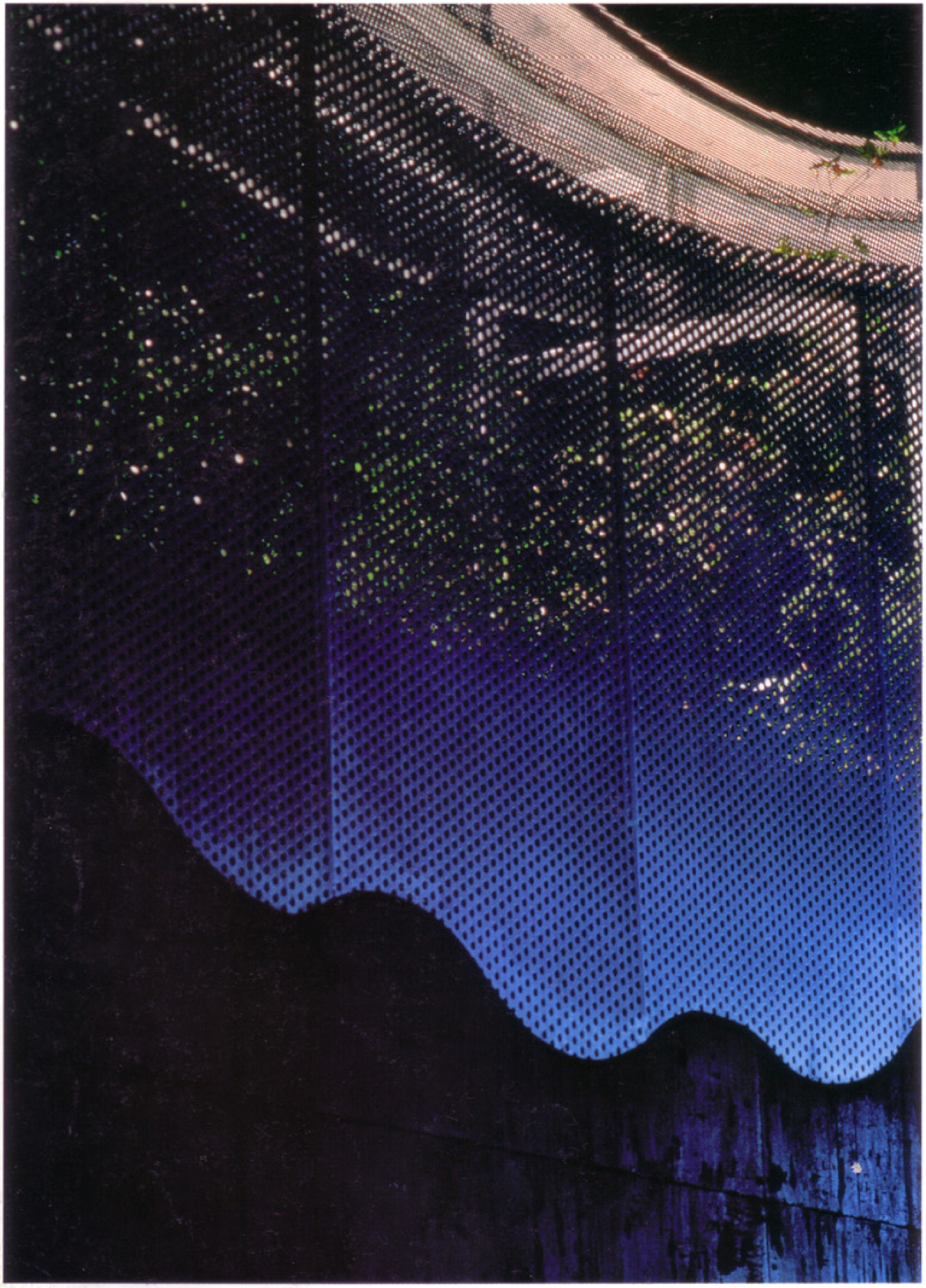
The first floor contains a continuous circular space for dining, a bar, and family and living areas. These functions are partitioned by perforated metal and translucent acrylic dividers. Although you can see the entire house from the courtyard, views from the interior rooms are carefully designed to allow sufficient privacy. The L-shaped second floor along the east and north sides of the property has five individual rooms. The large terraces on the south and west are bordered by planters for seasonal enjoyment; the terraces are joined at the corner by an airy perforated metal canopy.



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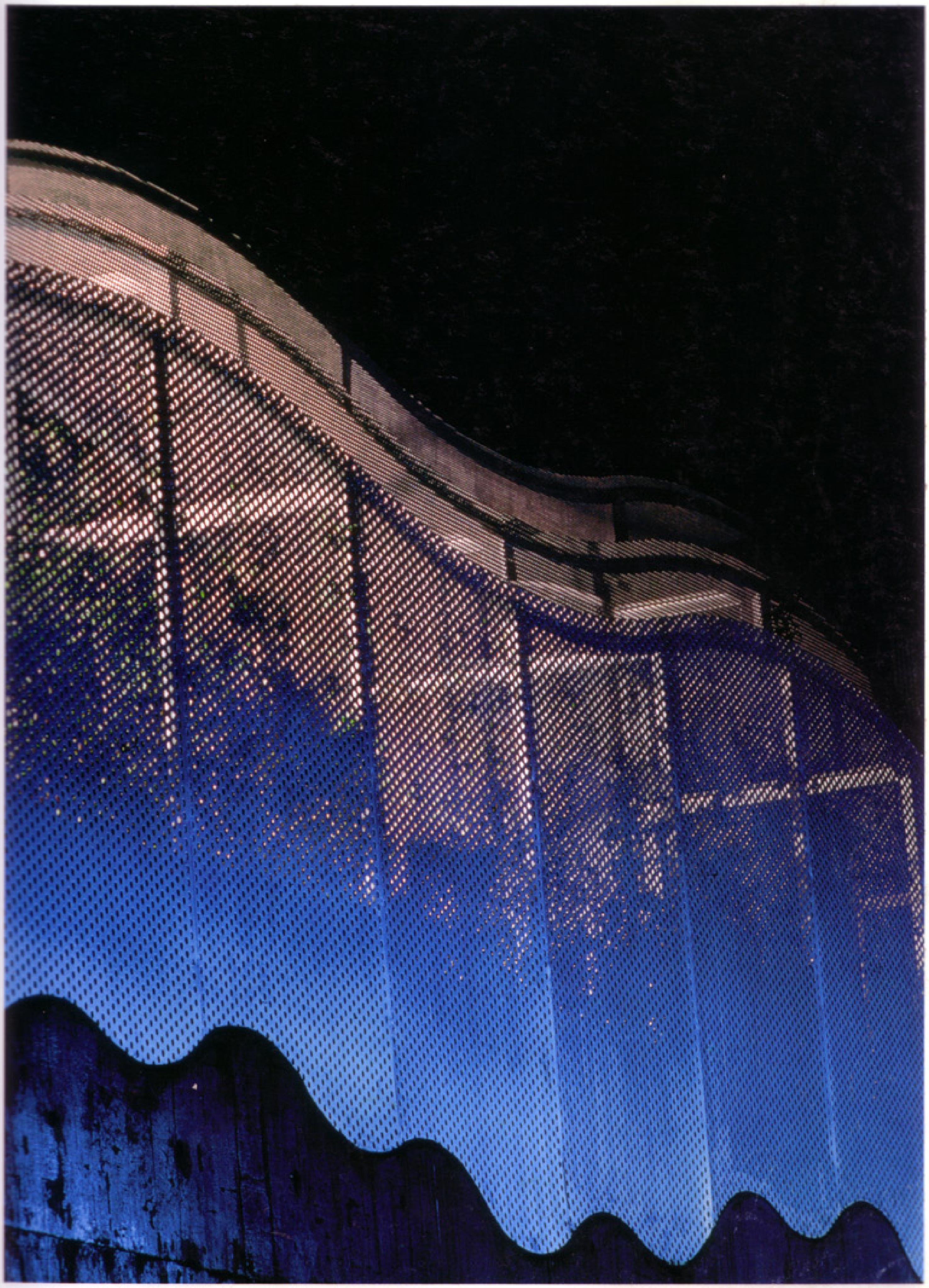

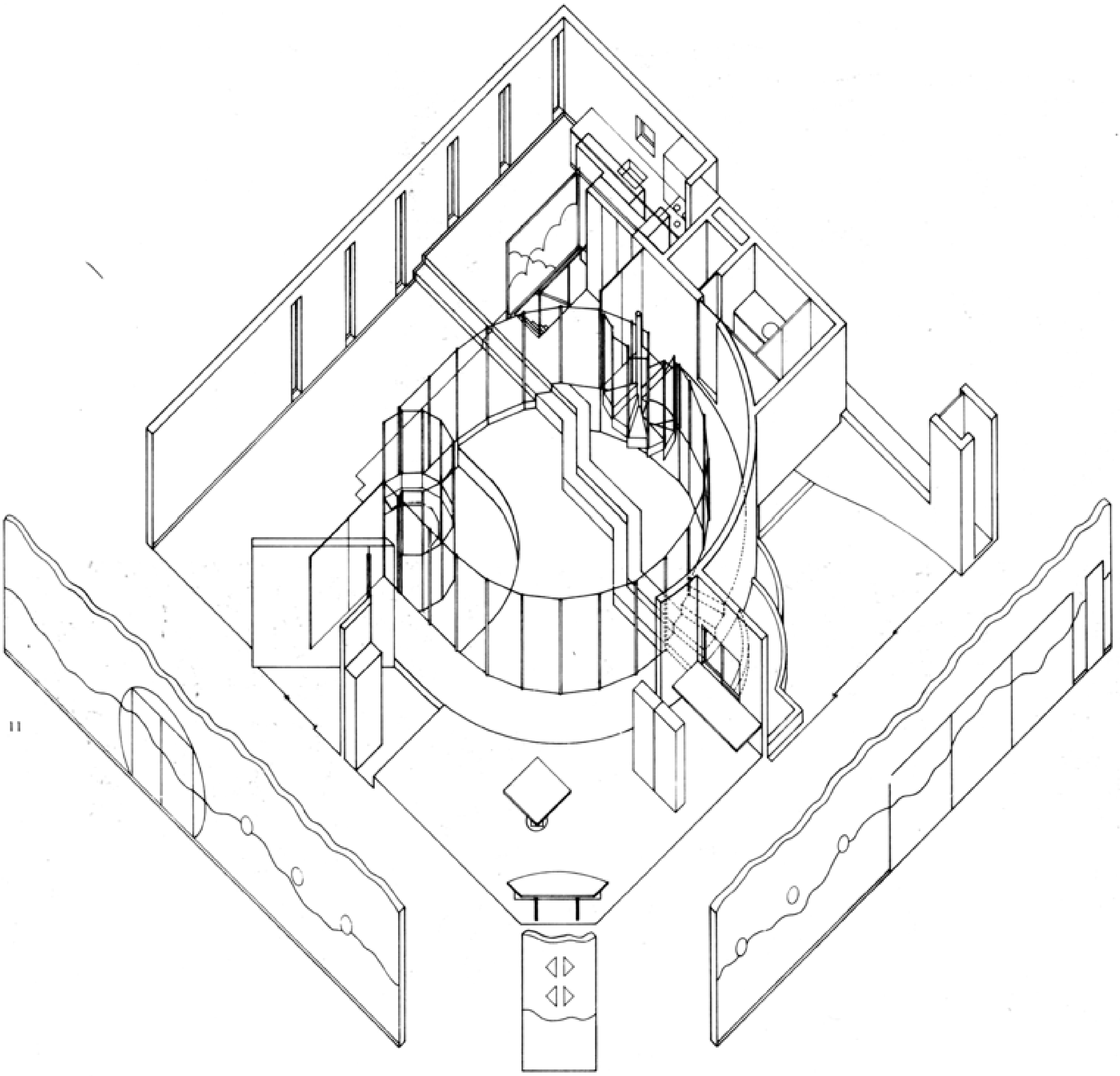

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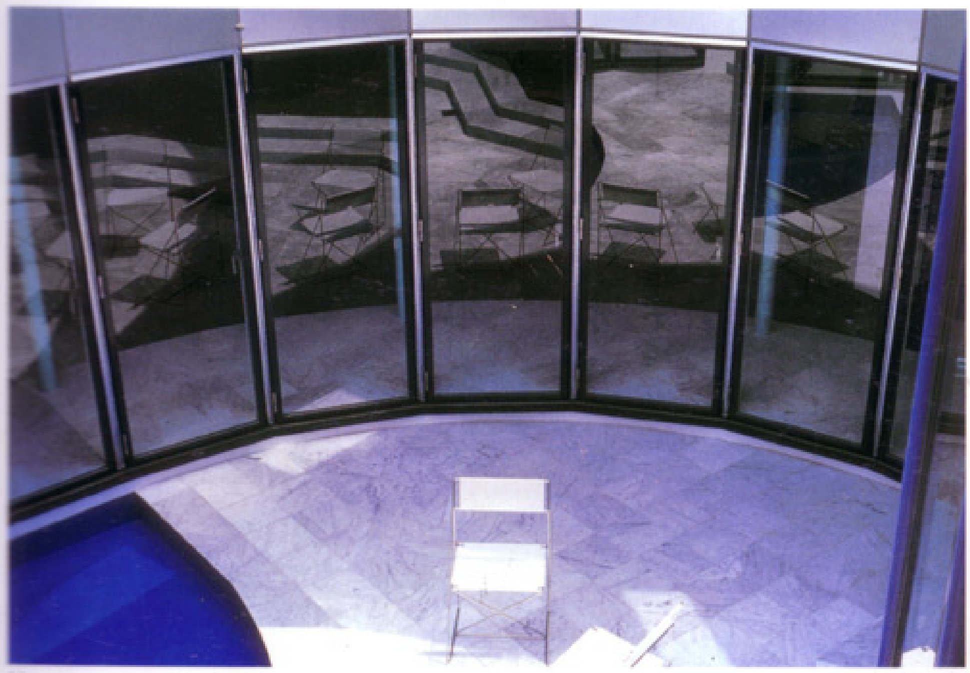
11 Axonometric drawing
12 View of courtyard from second floor
13 View of courtyard from inside the house



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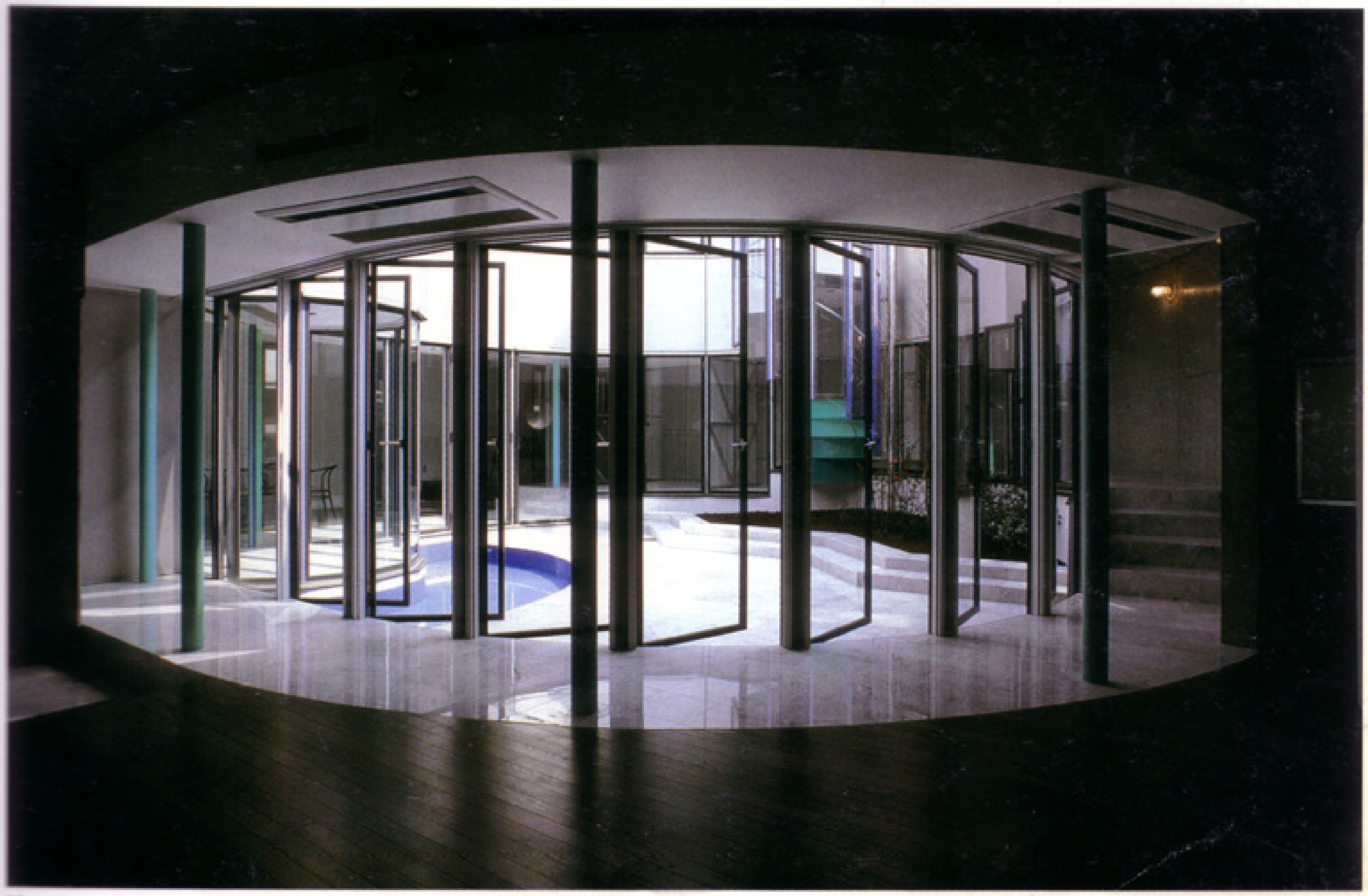


13

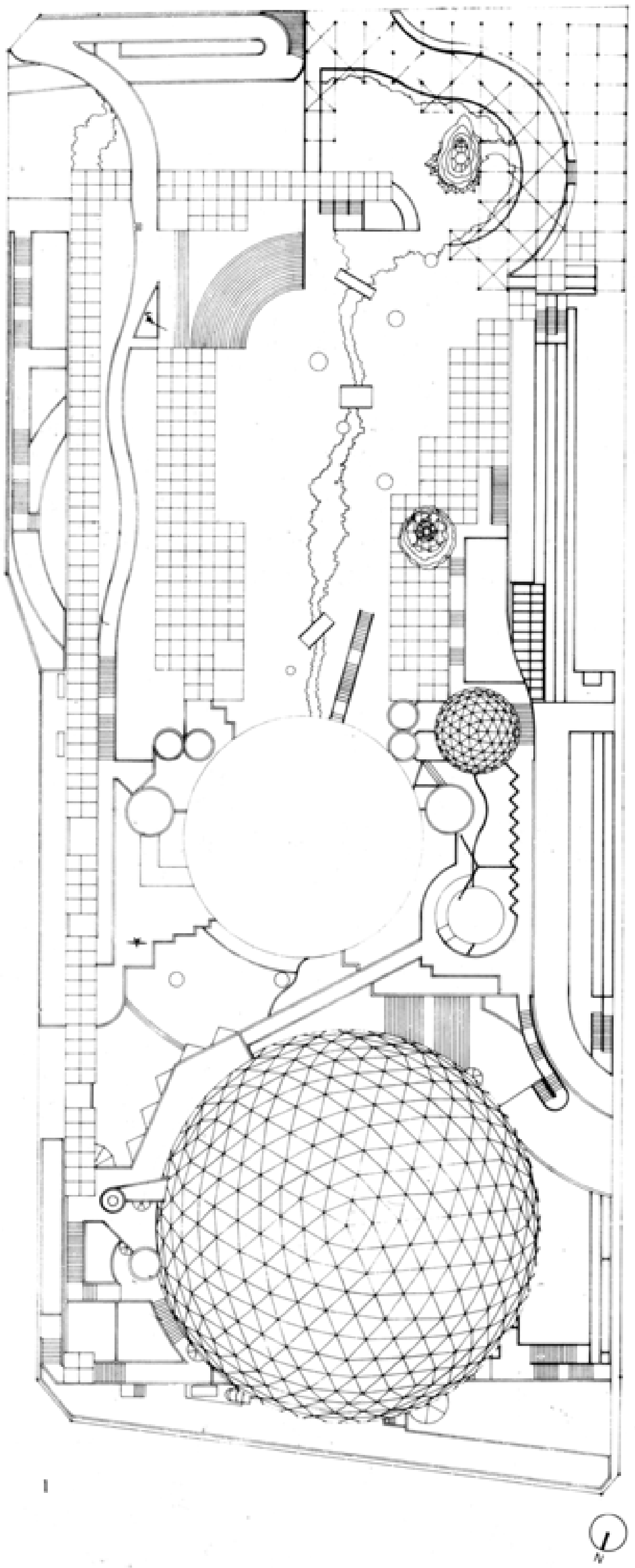
Shonandai Cultural Center

Design/Completion 1986/1990
Fujisawa, Kanagawa
Fujisawa City
Site area: 7,930 square meters
Total floor area: 10,530 square meters
Reinforced concrete and steel

This project is located in an urban renewal district in the midst of a group of high-rise buildings. Our concept was to bury as many of the demanding program elements as possible underground to create a complex that would complement the adjacent Shonandai Park. Seventy per cent of the total floor area is located underground; sunken gardens on all four sides of the site act as a secondary ground surface, introducing natural light and ventilation and serving as emergency exits. These gardens make the basement a comfortable and quiet space.

The above-ground massing consists of a grouping of symbolic forms. The civic theater takes on the form of a sphere (representing the primordial creativity of primitive outdoor performance spaces under the modern, artificial sky). The planetarium, observatory, and geodesic radio dome are also contained in spherical forms that evoke a futuristic, cosmic image. A forest-like line of small hut forms, whose rooftops open like blooming flowers, surrounds a hard-surfaced central plaza. Combined with the rooftop promenade gardens, these elements create 'architecture as latent nature'.

Continued



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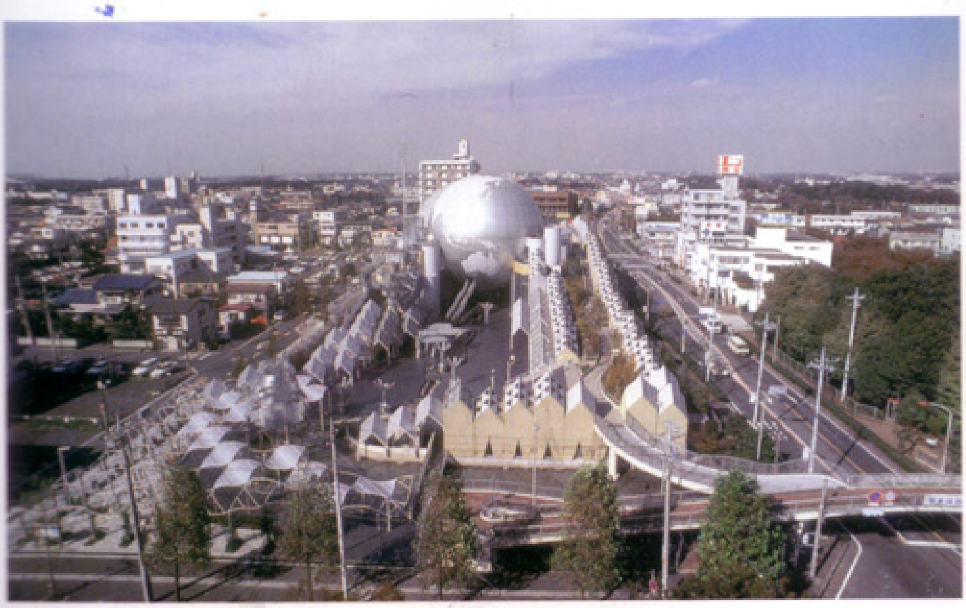

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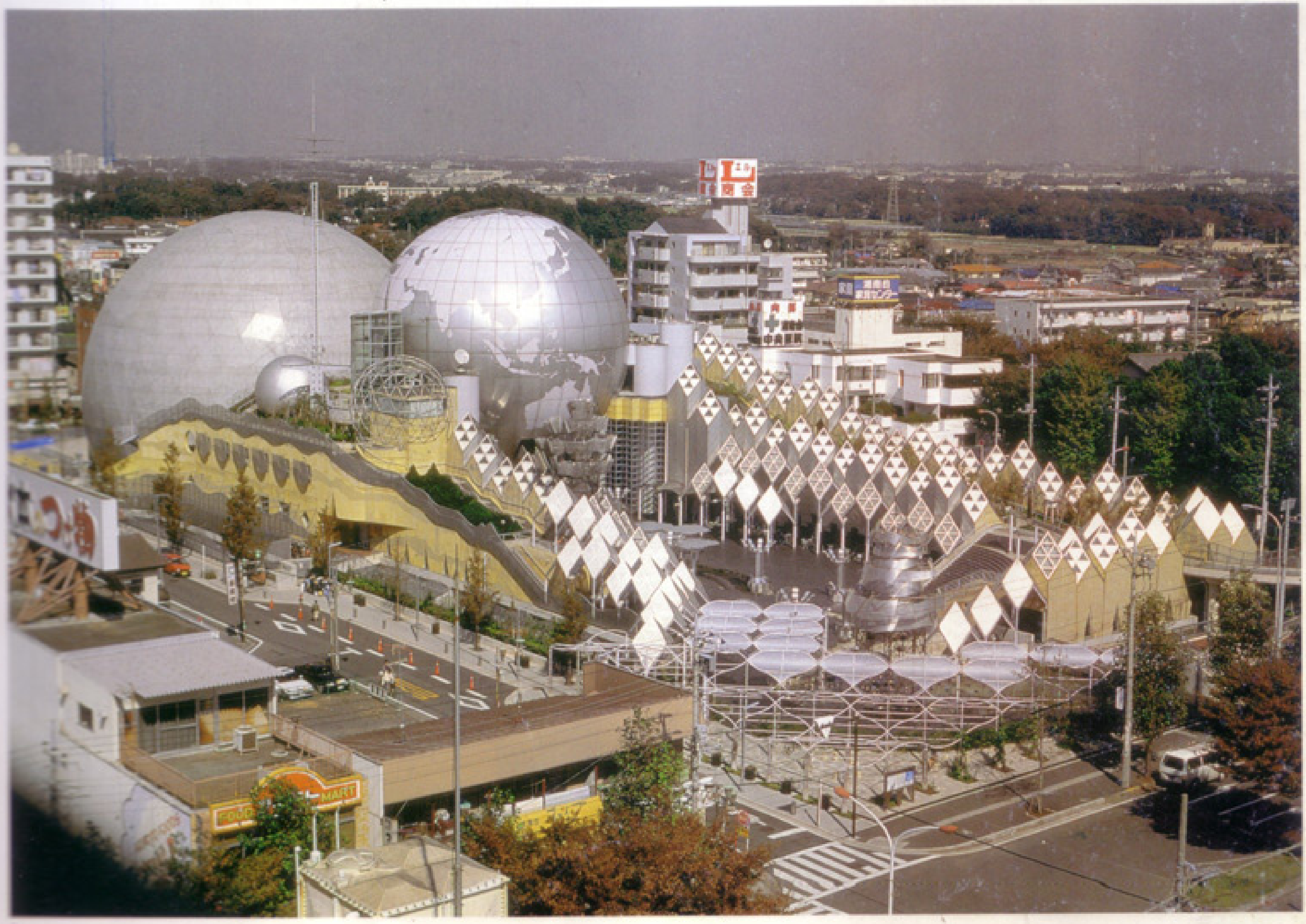
1 Site plan
2 Overall view from the south
3 Overall view from the southwest

جنوب غربی



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4 Section
5 Plaza
6 Overall view from the plaza
7–8 Shonandai Cultural Center
9 Staircase leading to the planetarium

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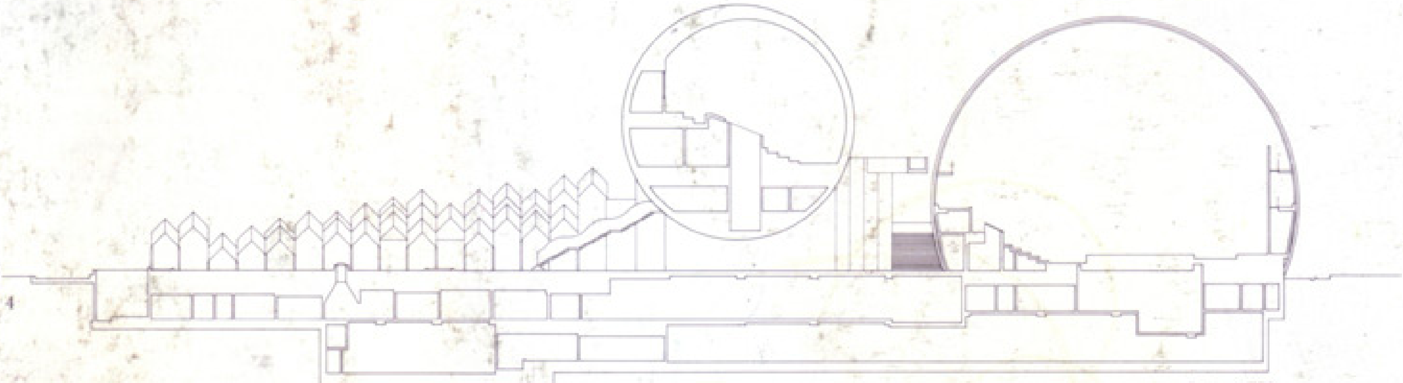

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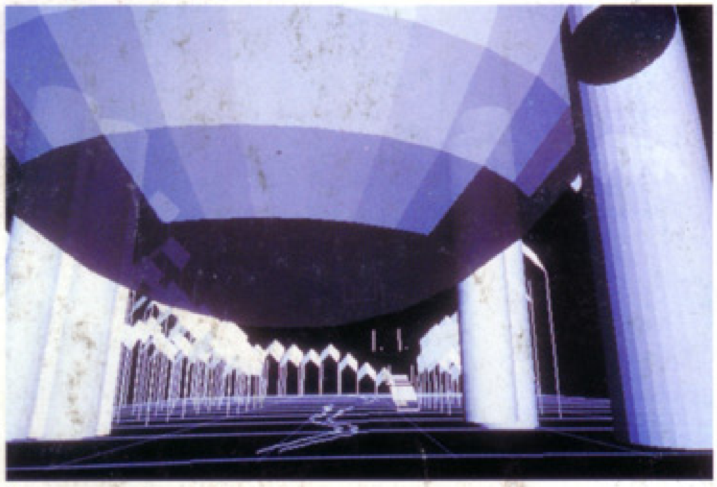

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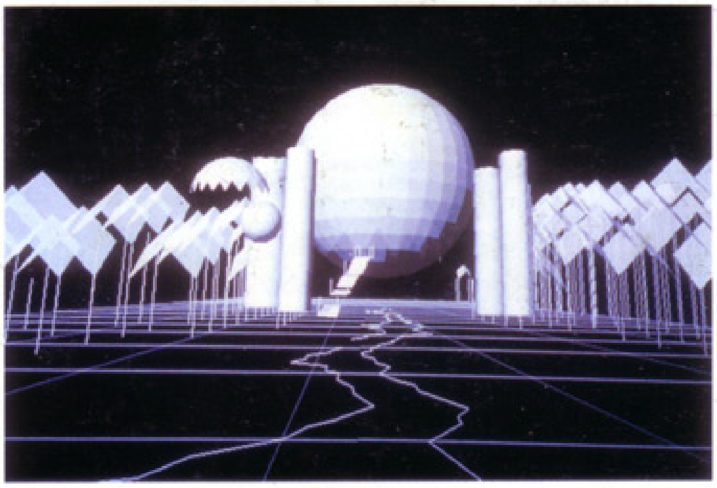

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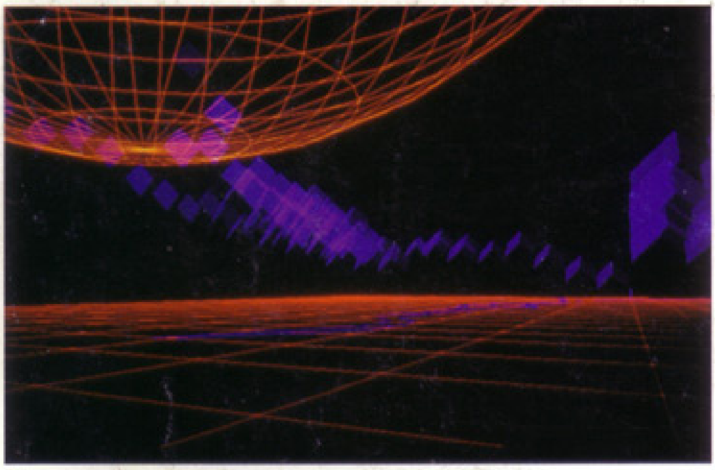

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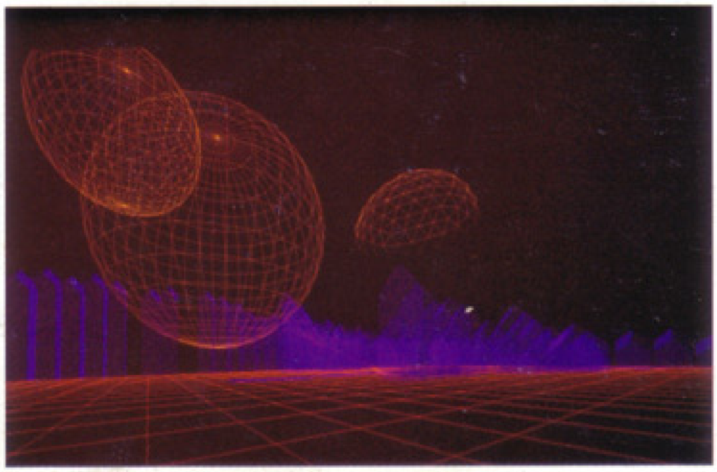

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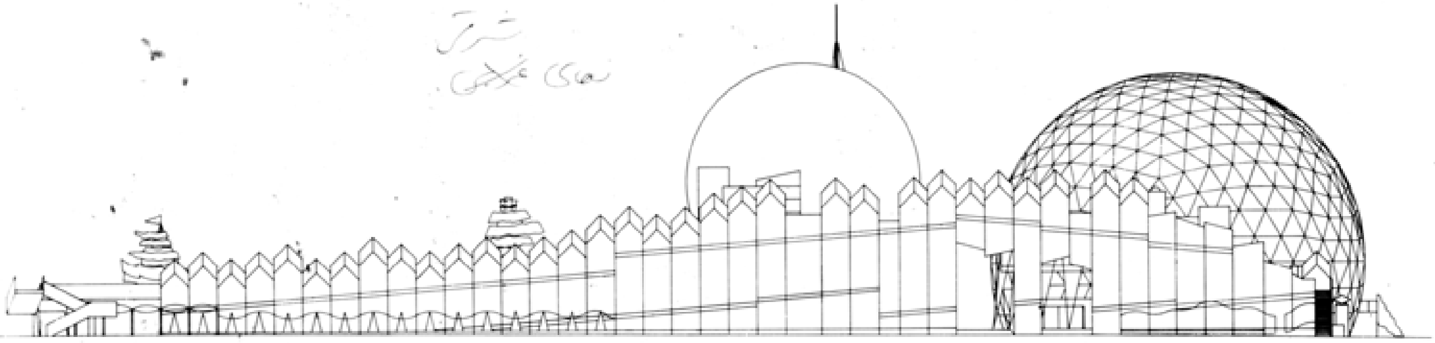
10 East elevation
11 West elevation
12 North elevation
13 South elevation
14 Planetarium and small roofs

شرق
نمای شرقی



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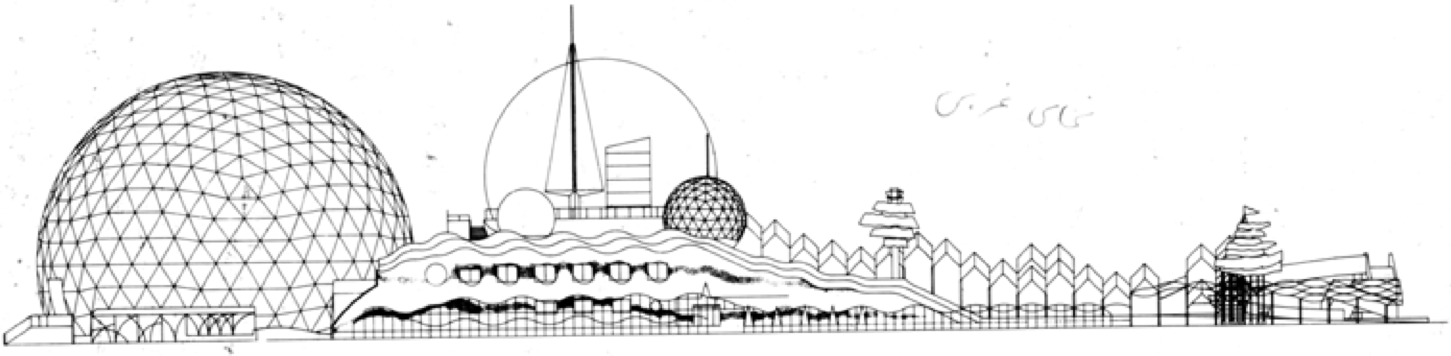

نمای غربی

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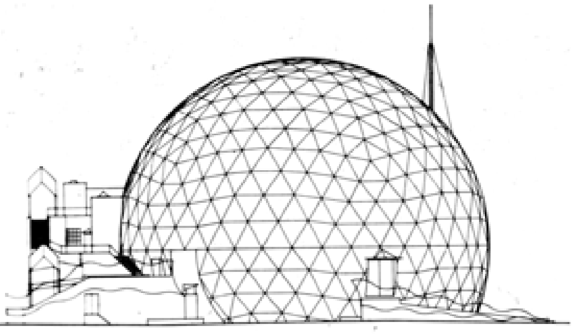

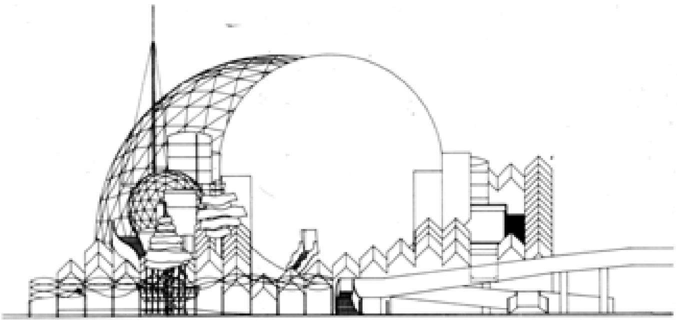

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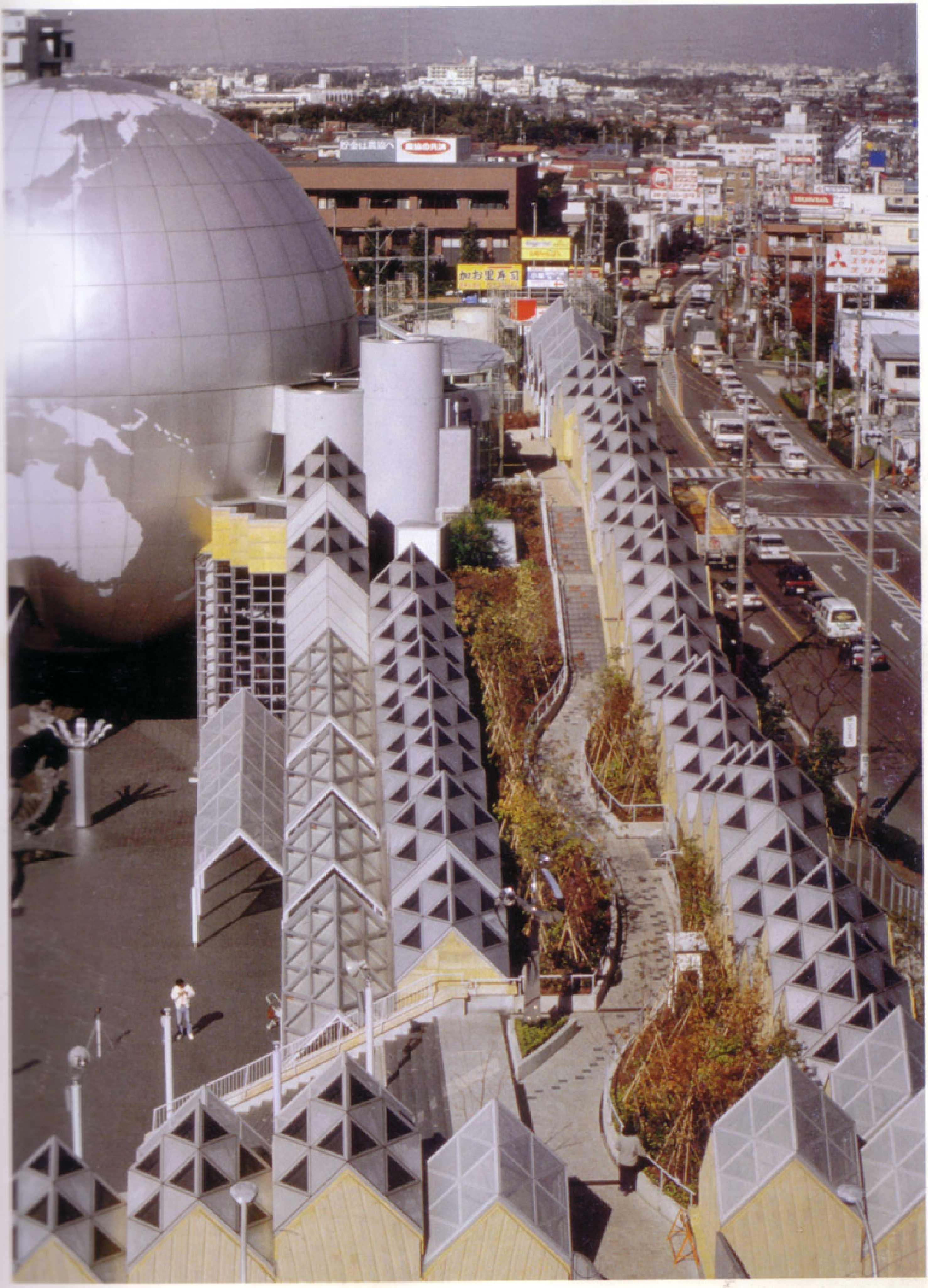
نمای شمالی

نمای جنوبی



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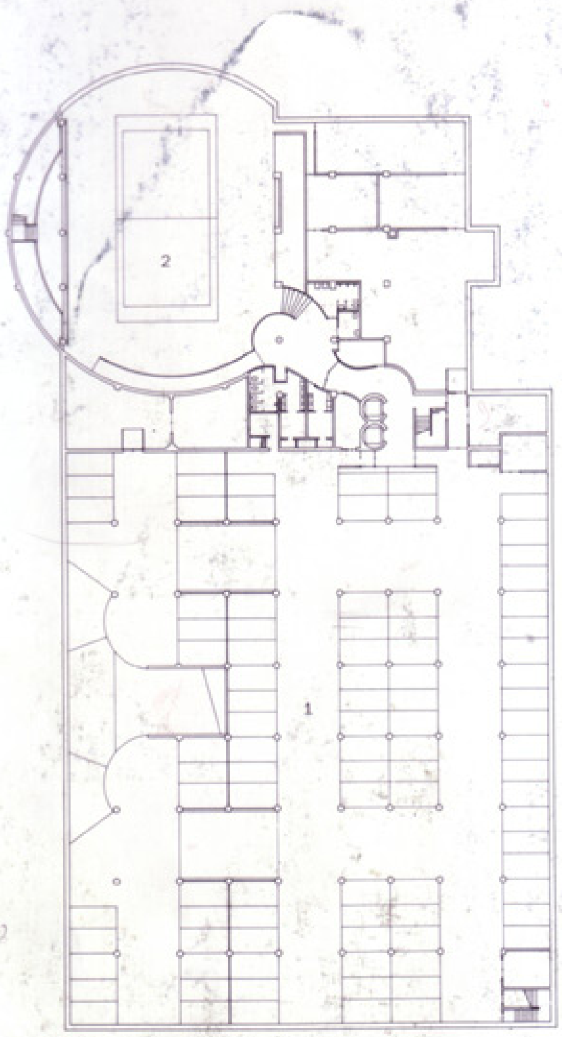
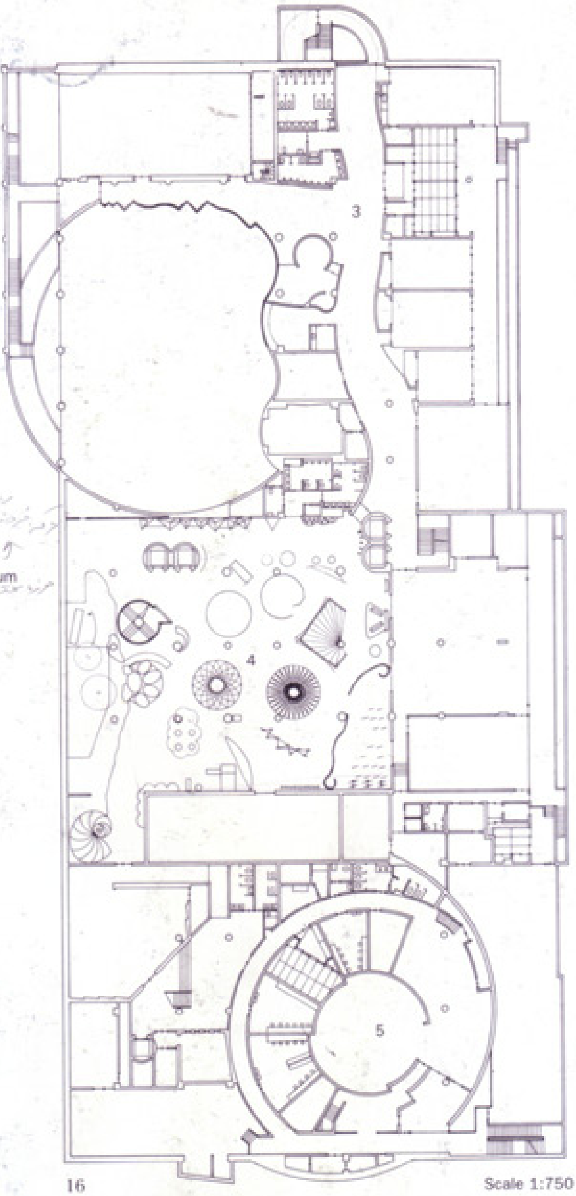
سقف‌های زیگزاگ و افلاک‌نما

15 Second basement level plan
16 First basement level plan
17 Plaza and small roofs
18 Roof detail



دومین پلان زیرزمین

15



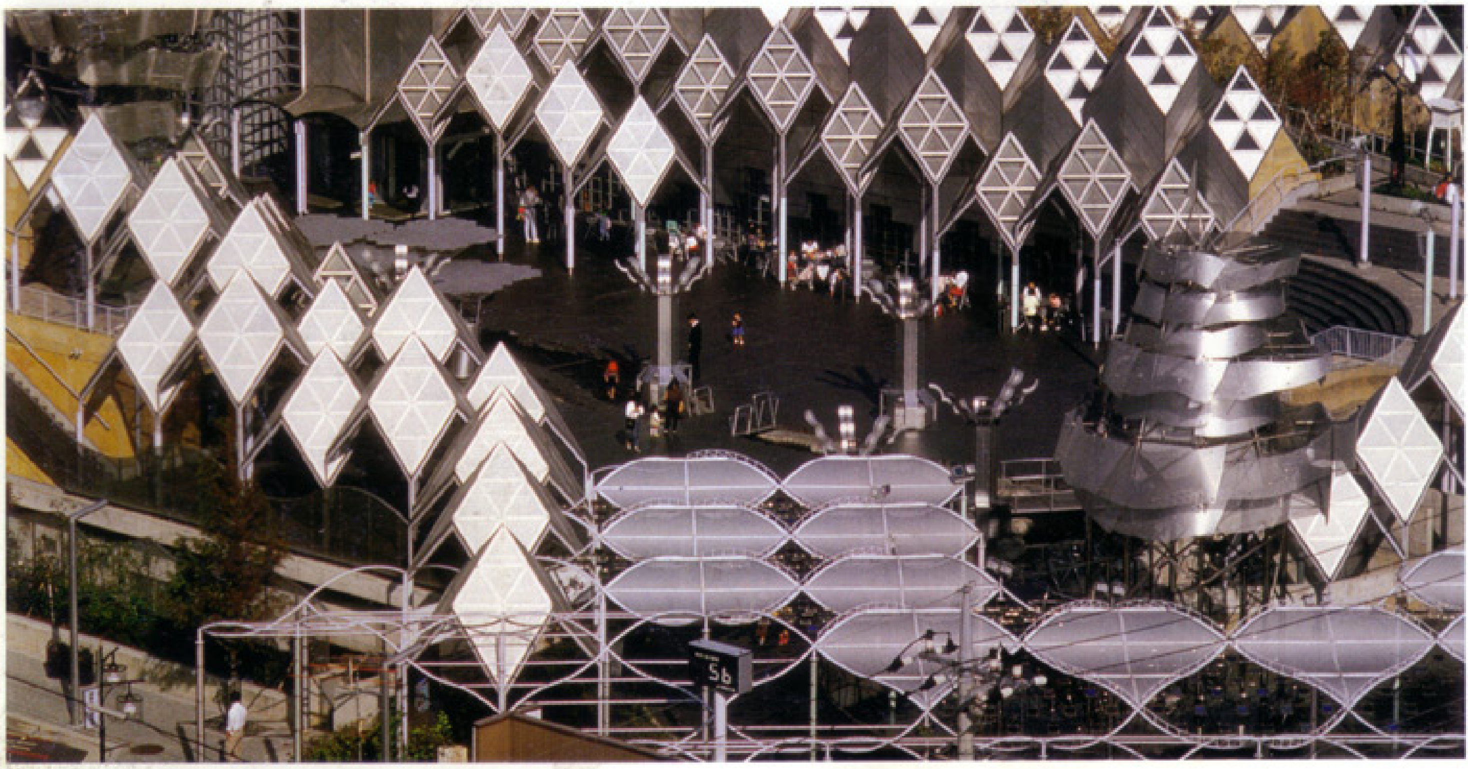
1 Parking
2 Gymnasium
3 Cultural center
4 Children's museum
5 Back stage

ورزشگاه
مرکز فرهنگی
موزه کودک
پشت صحنه

پلان اول زیرزمین

16

Scale 1:750



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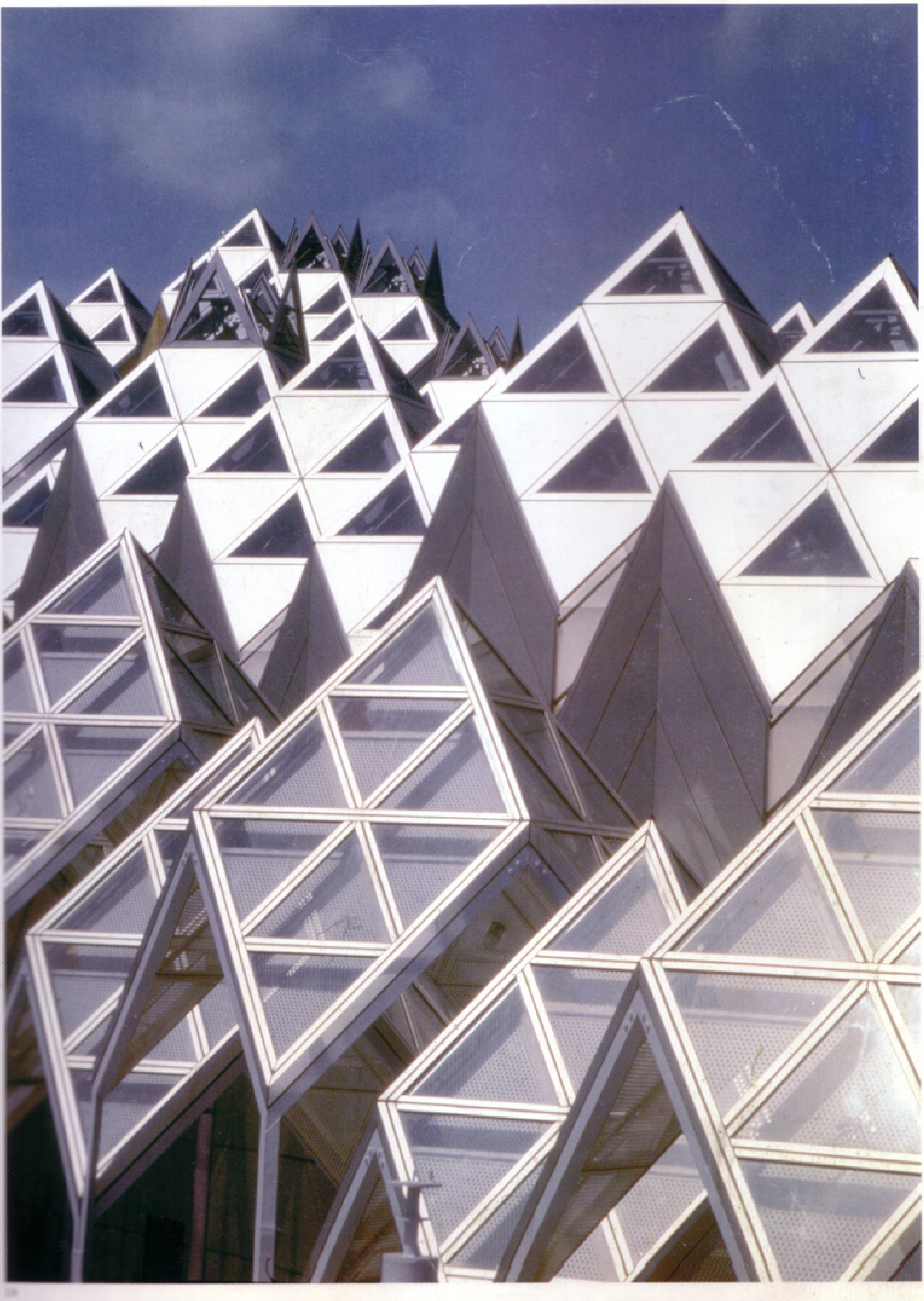
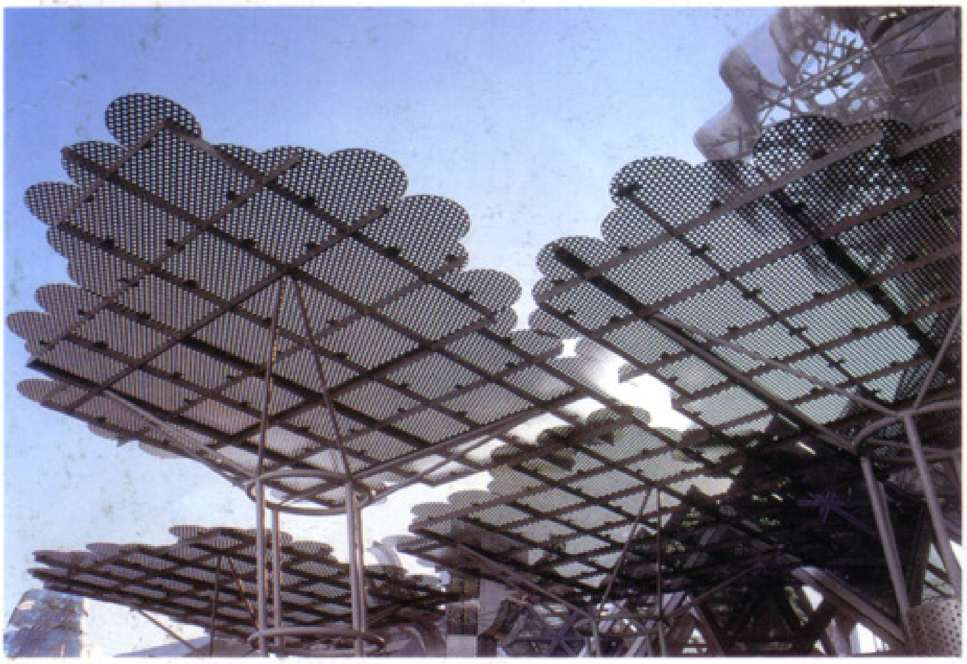
میدان و سقف



19 Louvres above the plaza
20–22 Roof details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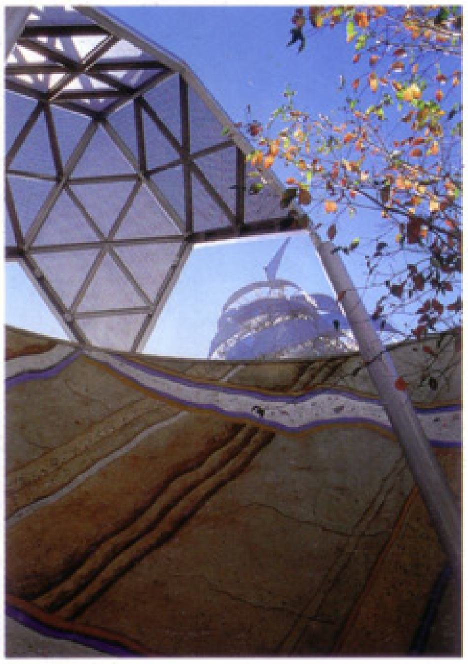
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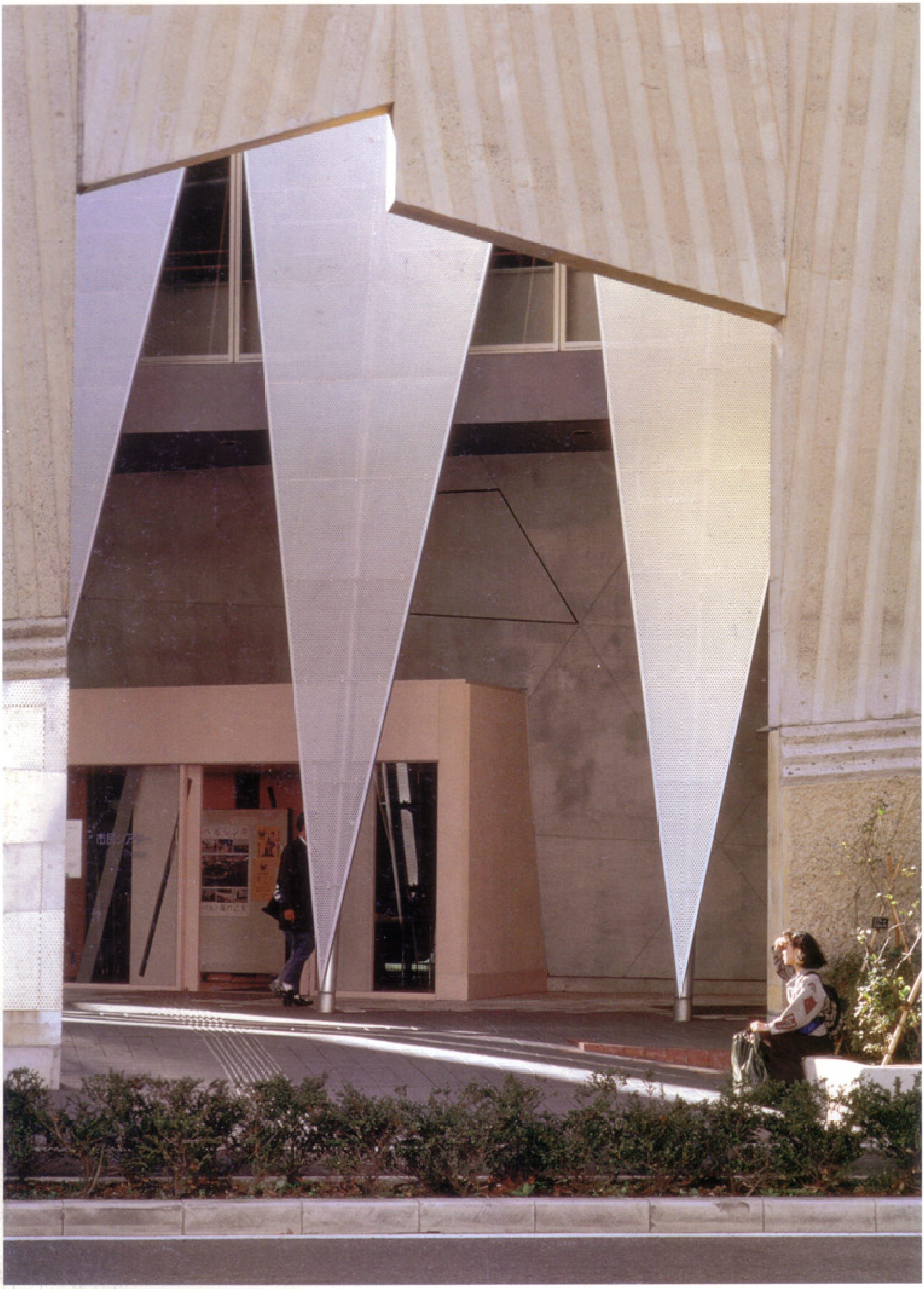


23

23 East view from theater entrance
24–25 First floor of children's space: workshop with plaster finished wall

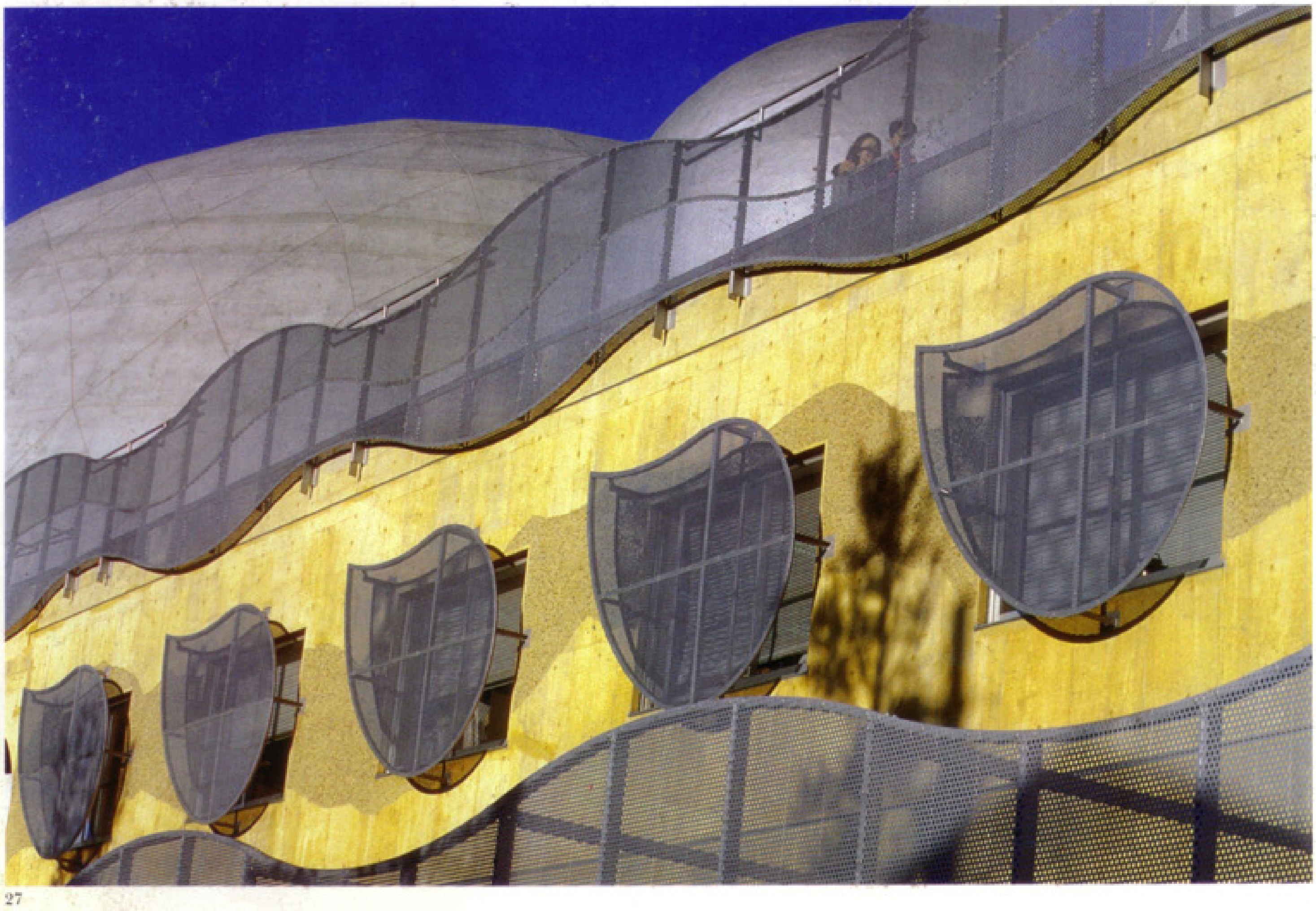
24

25

26 Glass blocks are inserted into the staircase wall
27 West elevation
28 View toward the bridges

The Cultural Center was envisioned as an active communication space—a natural extension of the multi-functional primitive clearing. In particular, the above-ground central plaza space is always accessible to the public as a new kind of 'harrapa' or 'clearing'. When I see children playing in the plaza's ponds and stream, adults picnicking and enjoying the cherry blossom, and elderly couples promenading around the garden, I am convinced that the space is used exactly as an open field would be. Our theme for the design competition—'architecture as topography'—has fulfilled our original intention of creating a new nature of communal and cosmic scope.

26



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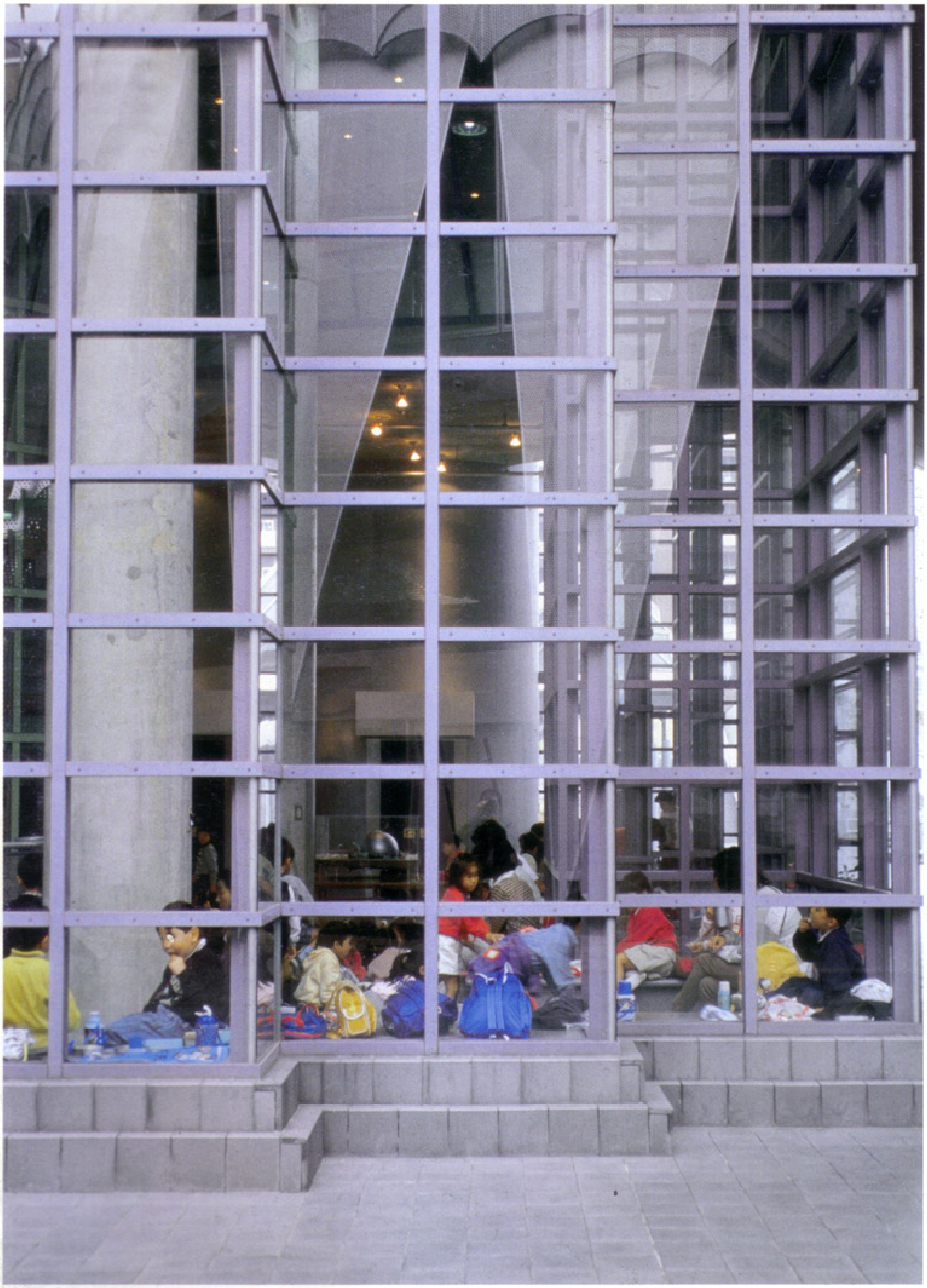

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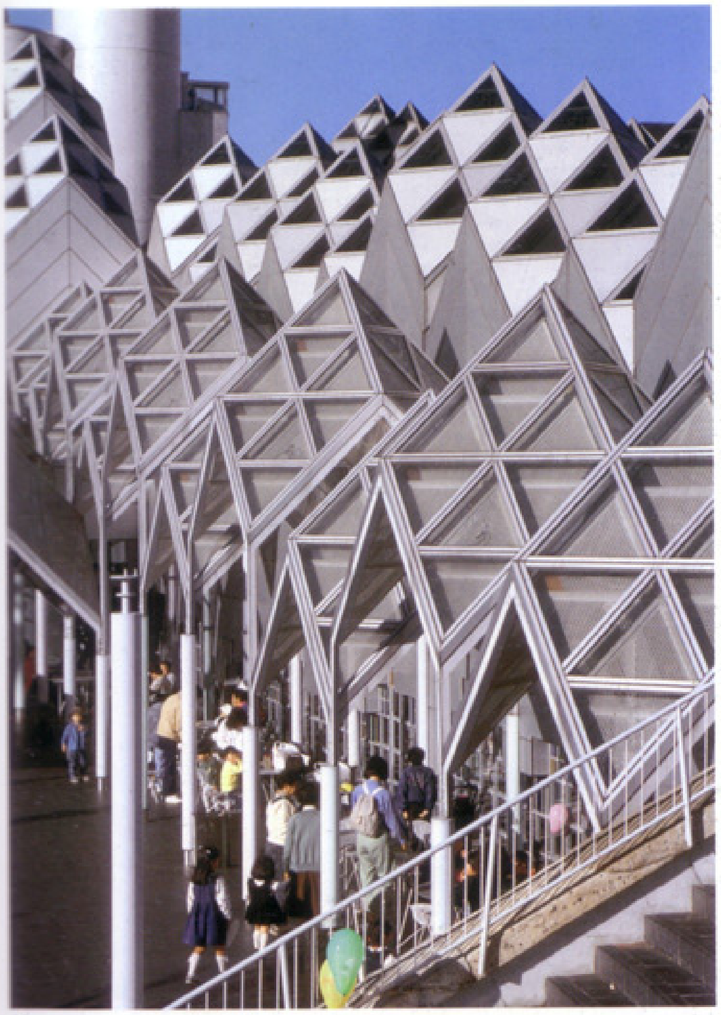
29 View of children's space from the plaza
30 Small roofs
31 View of children's space across the plaza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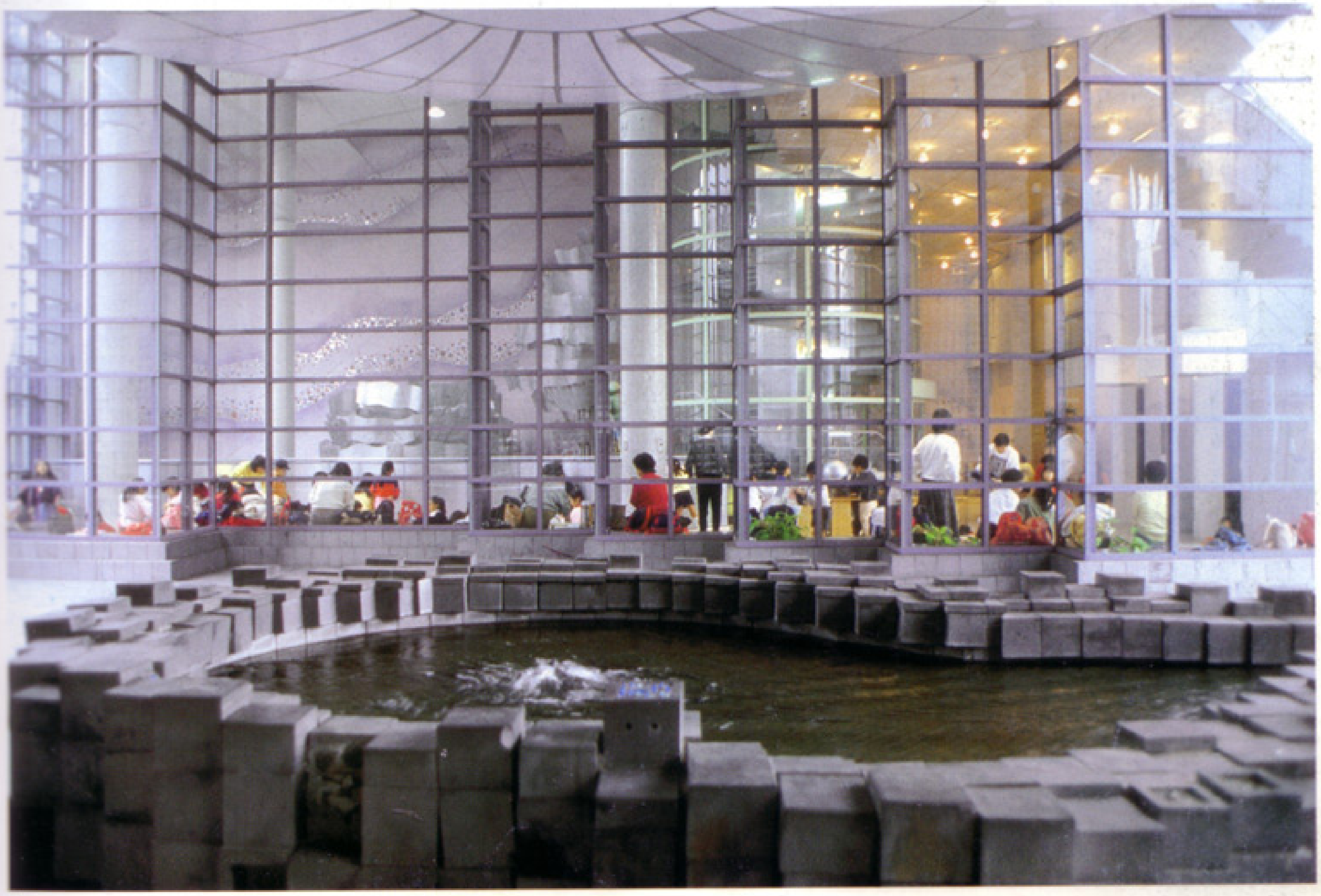
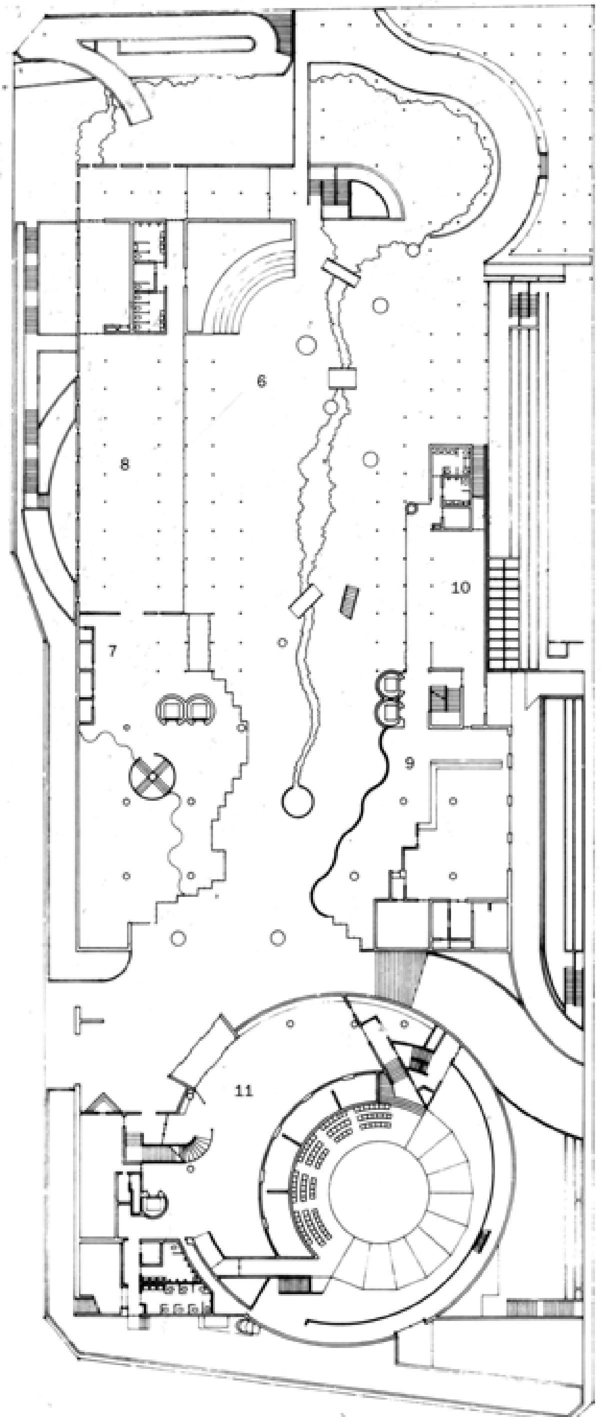

31

32 First floor plan
33 Second floor plan
34 Overall view of plaza

6	Plaza
7	Children's museum lobby
8	Children's museum workshop
9	Cultural center lobby
10	Cultural center gallery
11	Theater lobby
12	Theater
13	Planetarium



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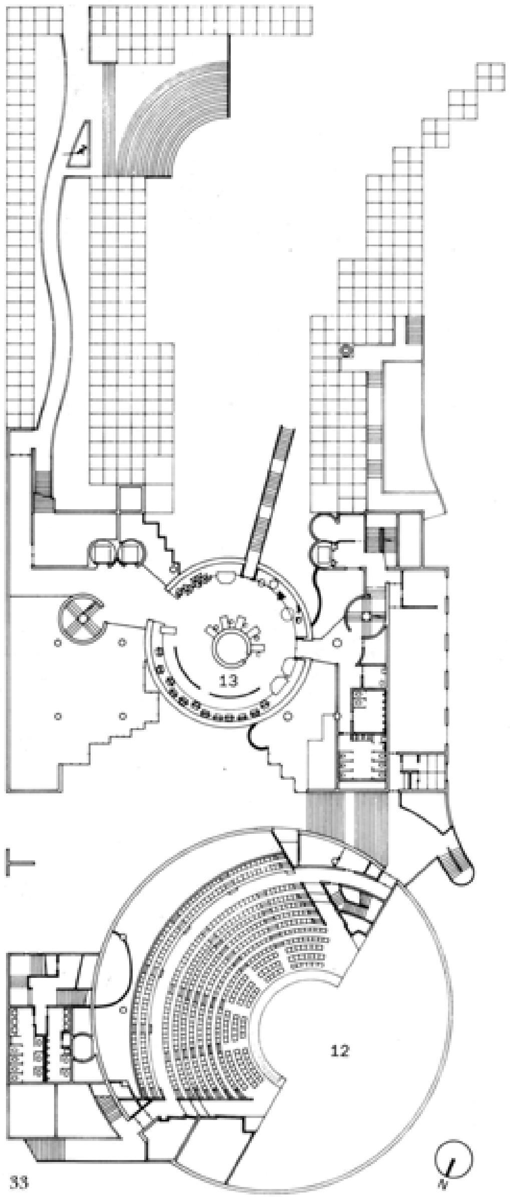

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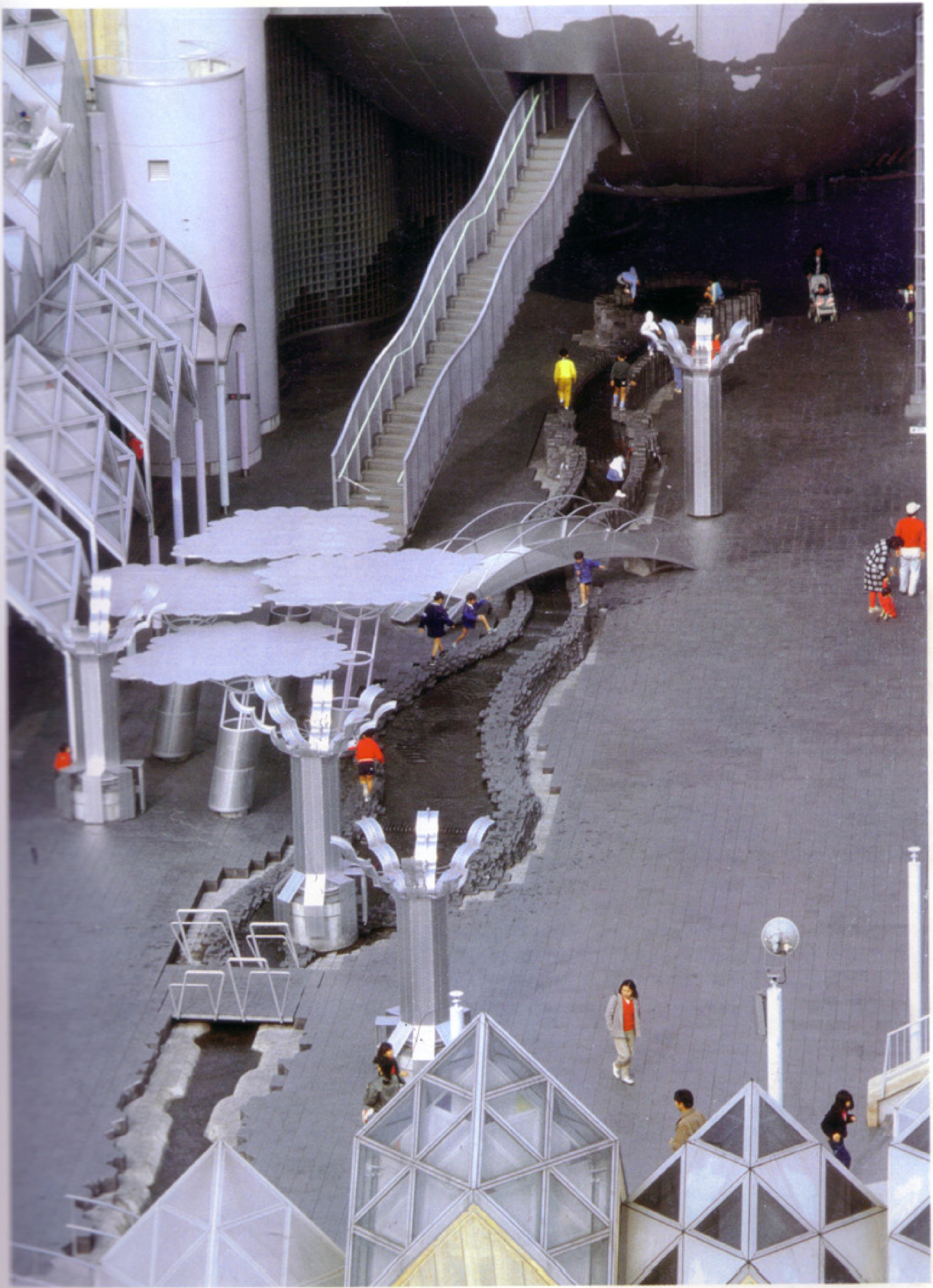

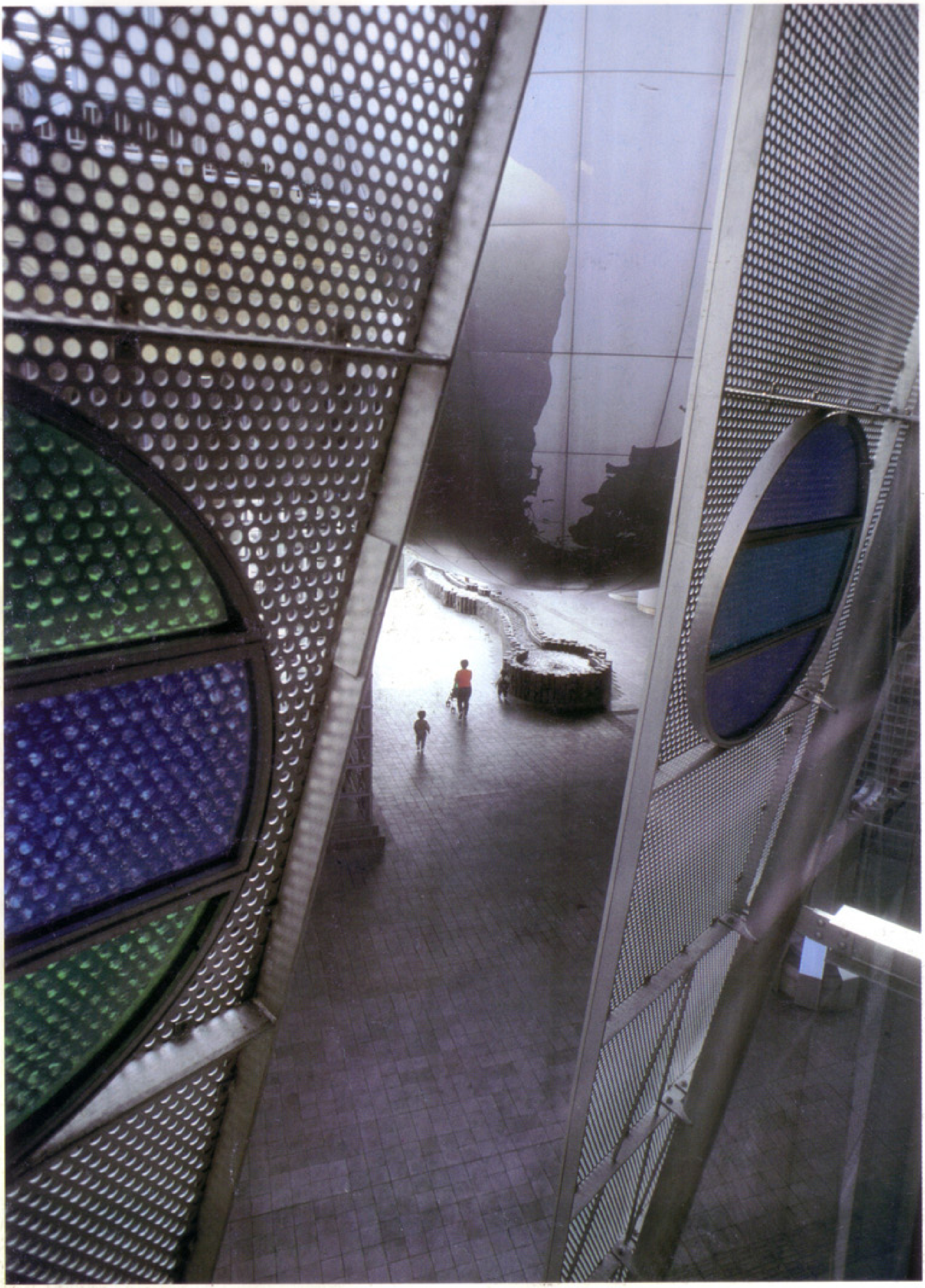

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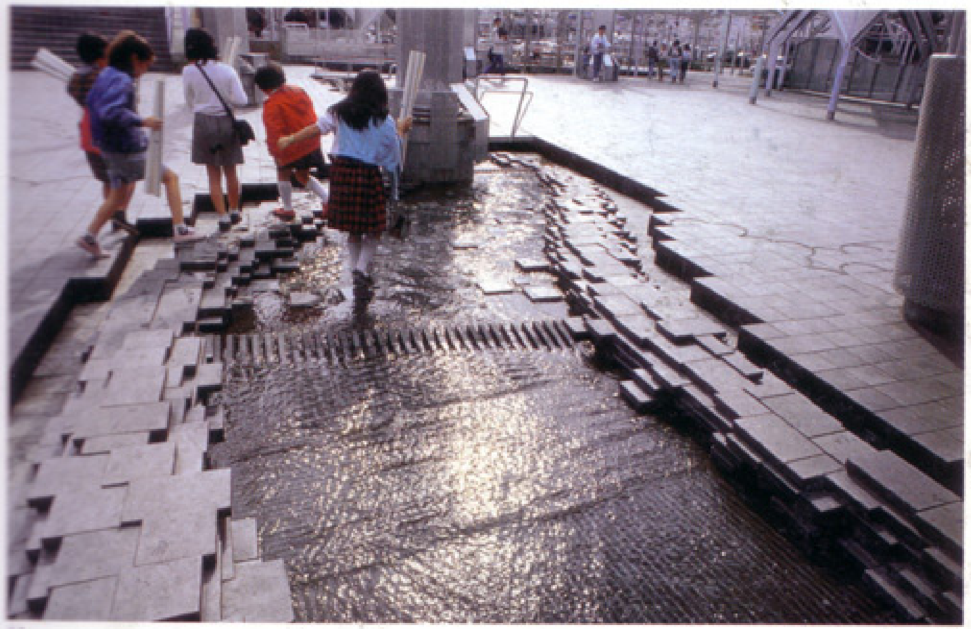
35 View of the plaza from the lobby at the second floor of the theater

36 Plaza and *seseragi* (stream)

37 *Seseragi* (small stream) running through the plaza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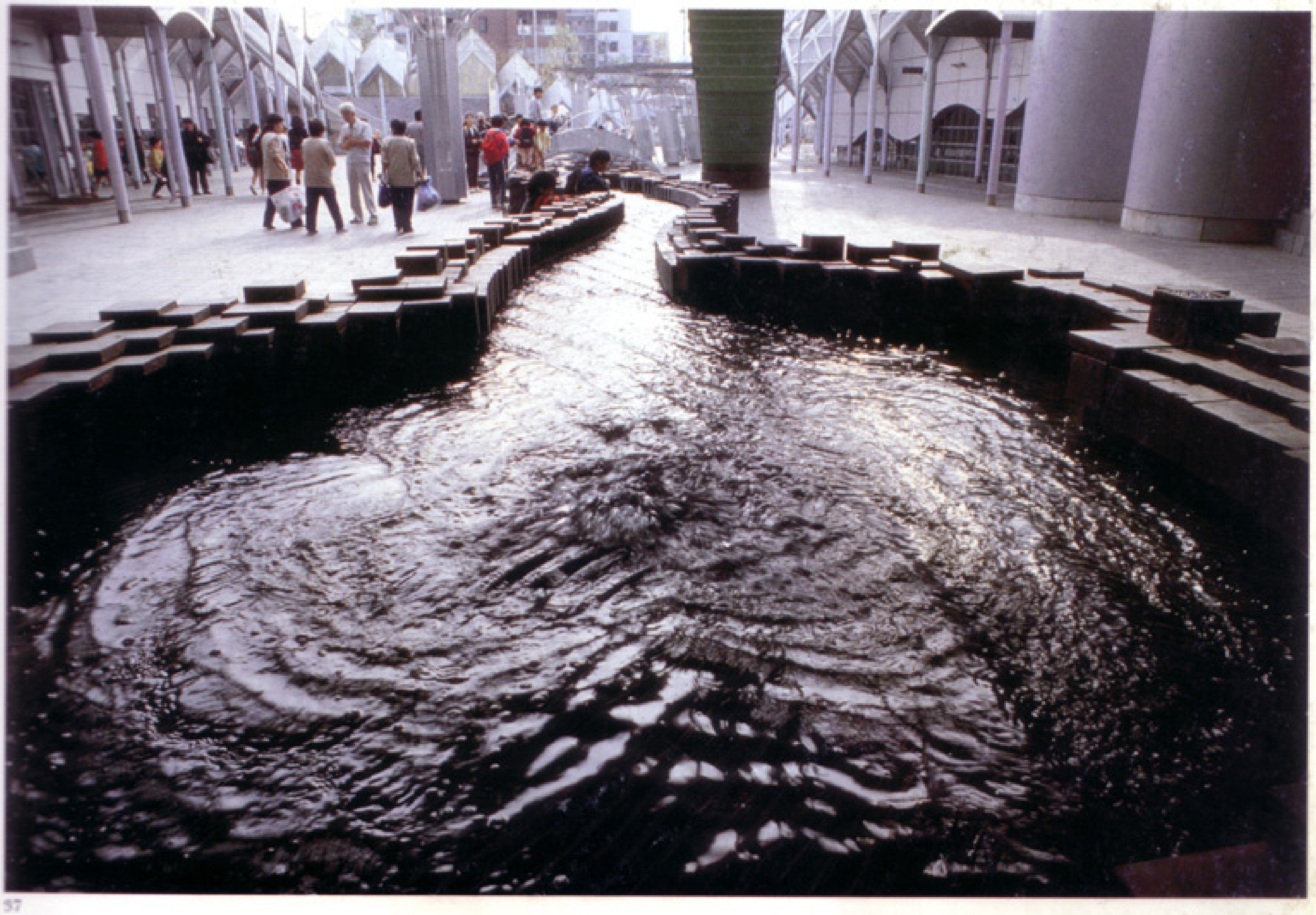
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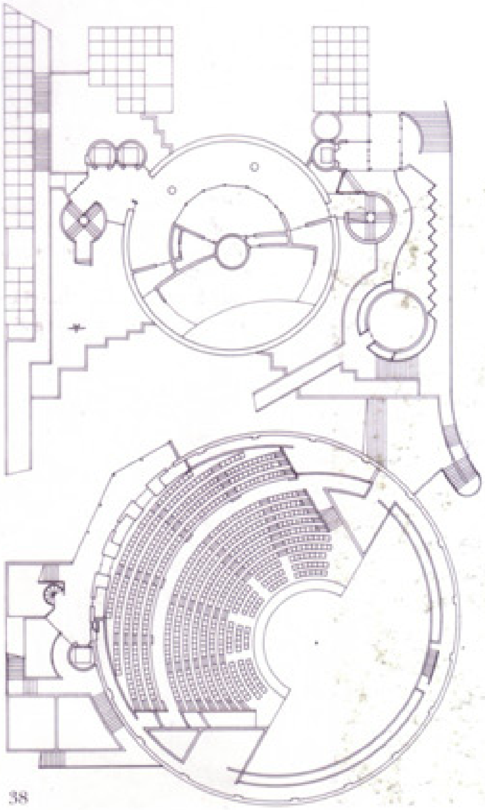

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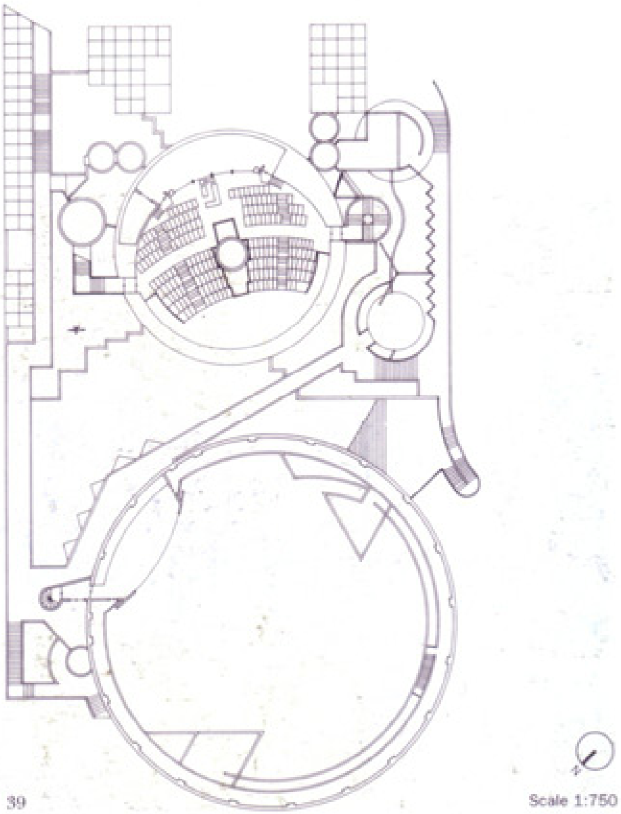

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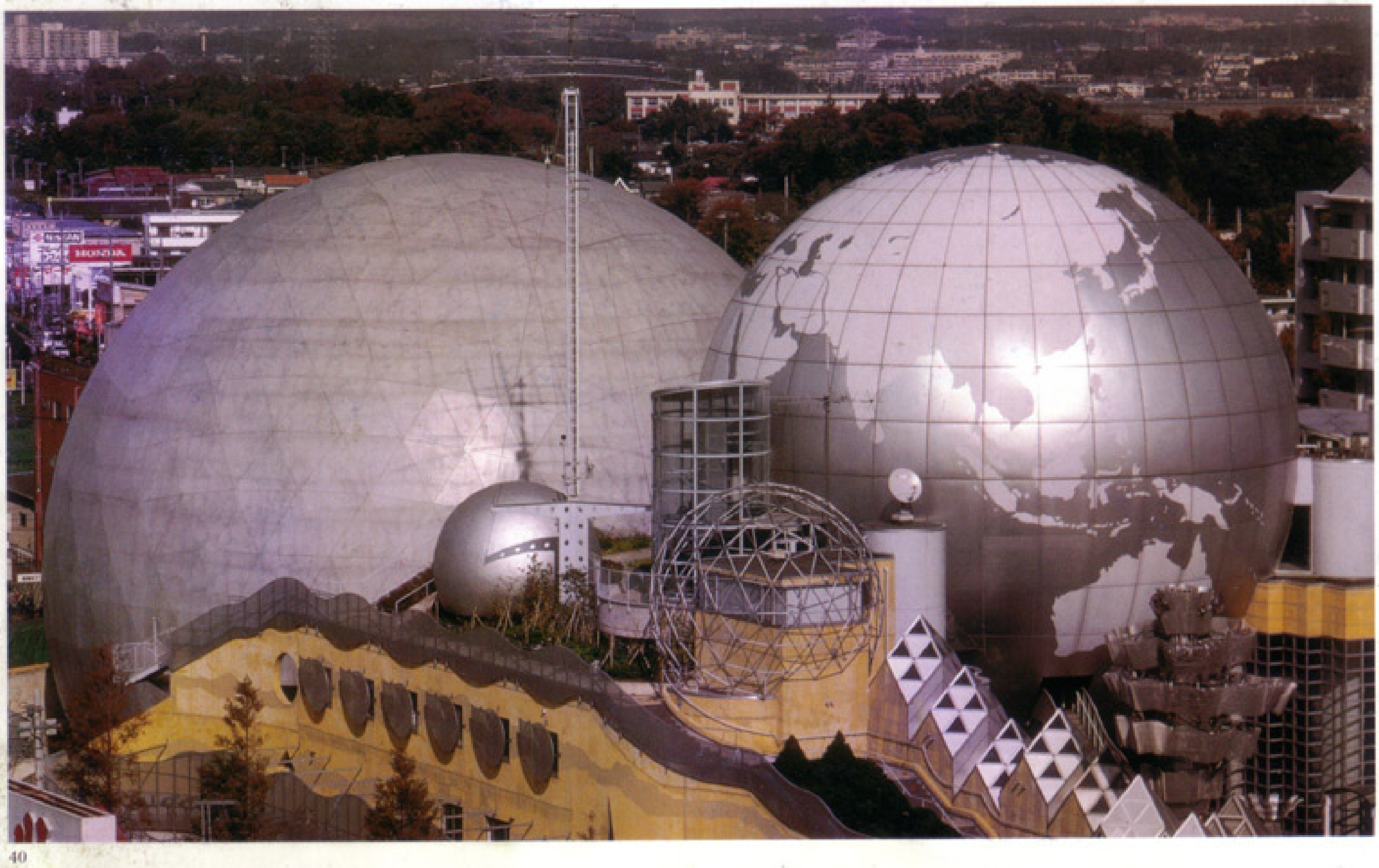

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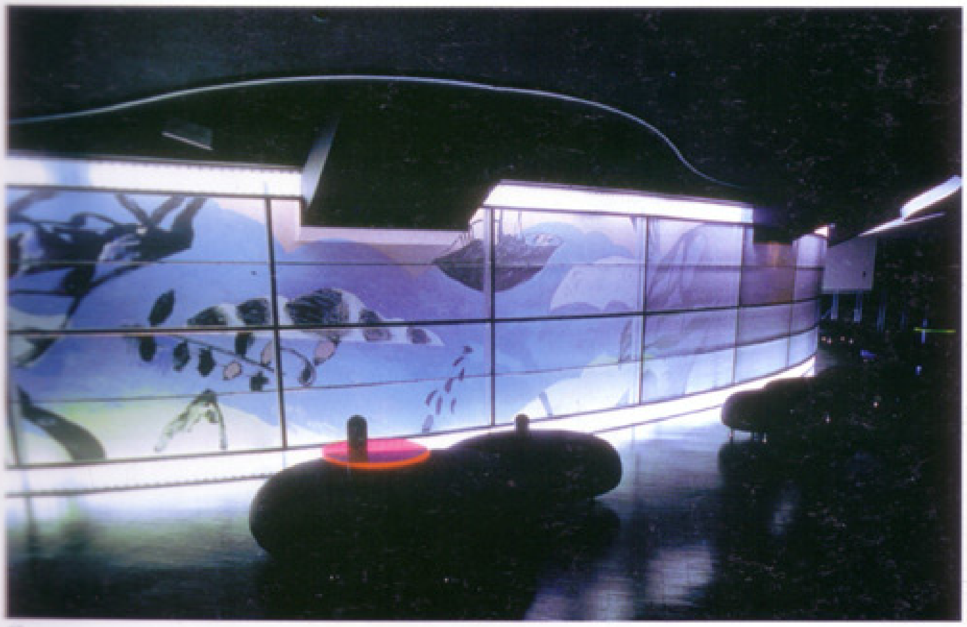
38 Third floor plan
39 Fourth floor plan
40 Two spheres (planetarium and theater) from the west
41 Interior view of first floor lobby
42 Interior view of circular gallery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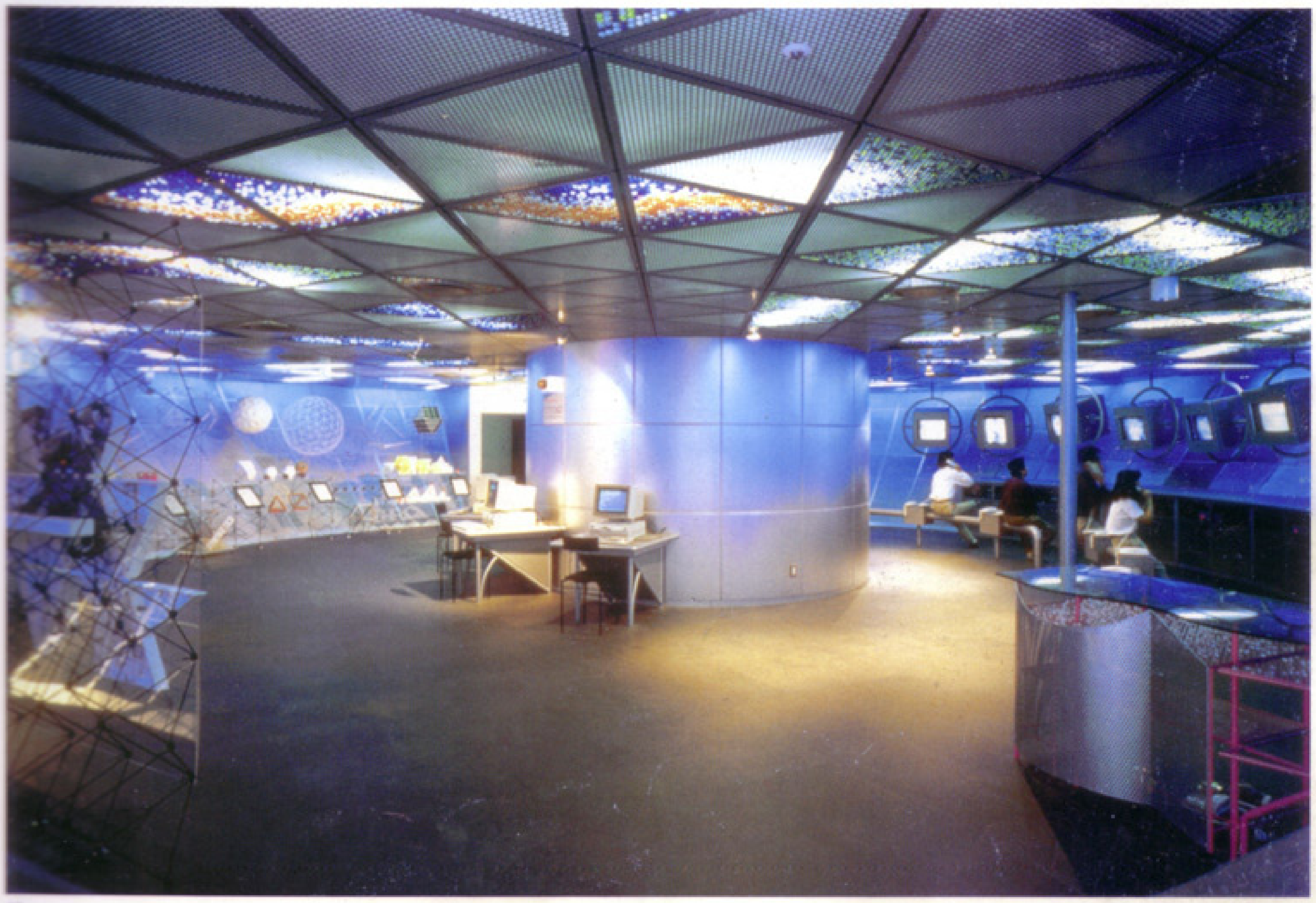
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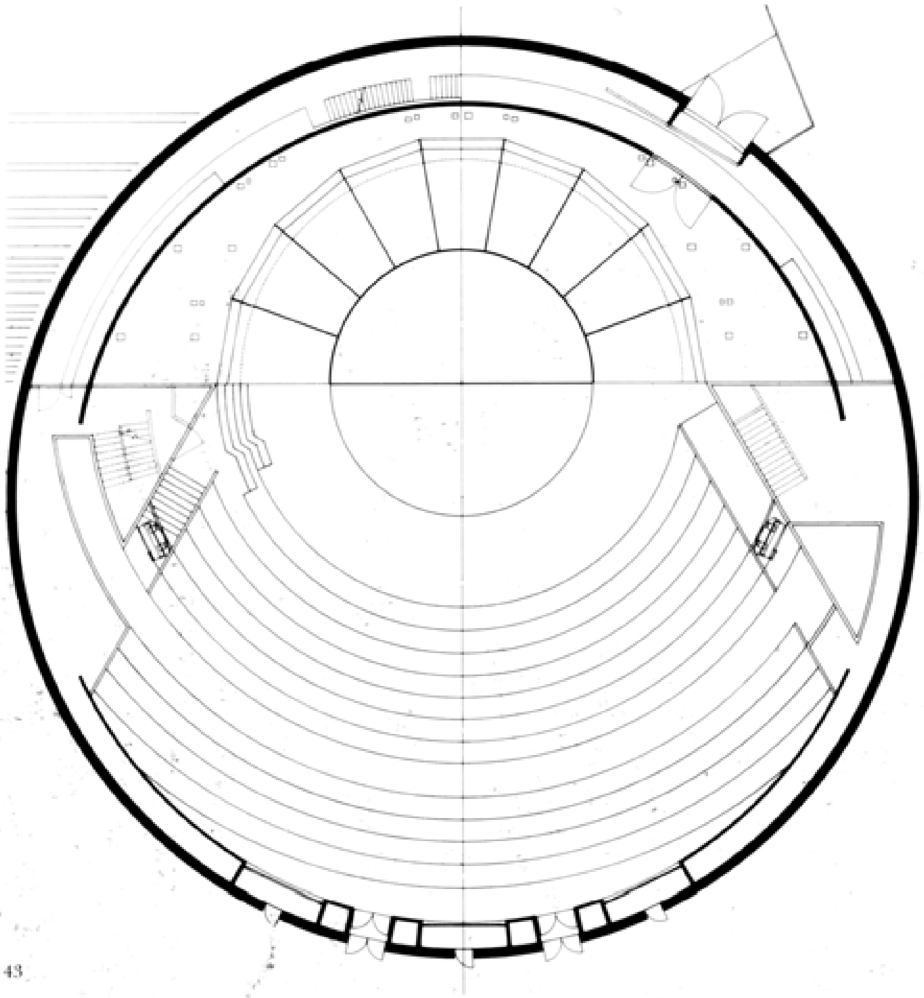

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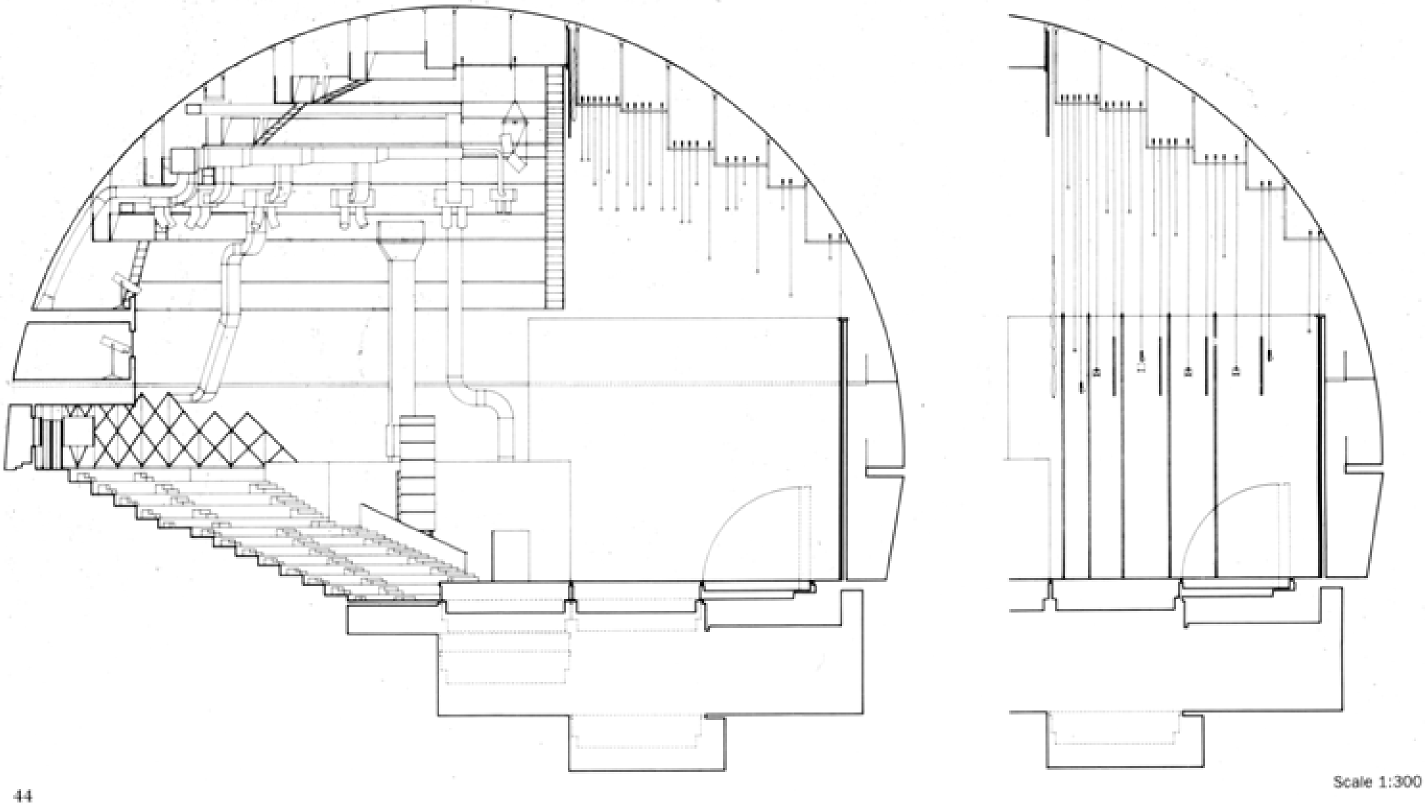

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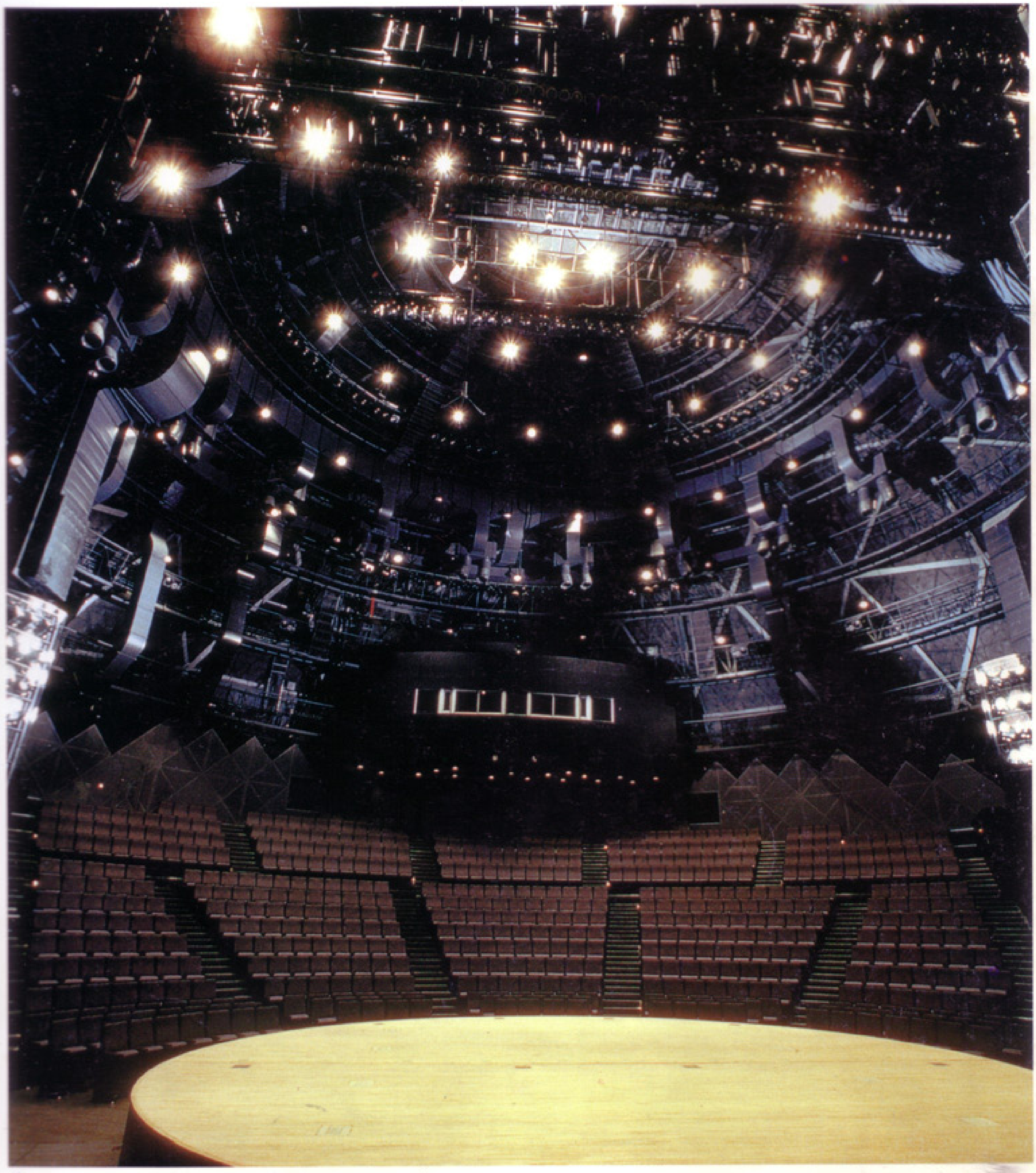
Scale 1:300

43 Civic Theater plan
44 Civic Theater section
45 View of the seating area view from the stage



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Cona Village

Design/Completion 1987/1990
Amagasaki, Hyogo
Taketsu Co.LTD
Site area: 6,624 square meters
Total floor area: 13,243 square meters
Reinforced concrete, steel

Cona Village is located in a residential area of Amagasaki City, Hyogo Prefecture, near the Osaka International Airport. The 7,000 square meter site is surrounded by high-density single-family housing, with 150,000 volt transmission lines crossing overhead. The extremely irregular site configuration was created by assembling agricultural land as it became available. There were also complex requirements concerning setbacks, shadow lines, the high-voltage lines, and environmental protection. Thus, the predominant design problem was how to address these chaotic site conditions. We decided to liberate this architecture—to make it like an accelerator of free movement into abstract new urban space, released from the inertia of existing urban restraint.

The housing project consists of 259 rental units in nine blocks connected by bridges. Expansion of the living room to include outdoor space is achieved by providing balconies for individual units as well as communal roof terraces and fire-escape

Continued

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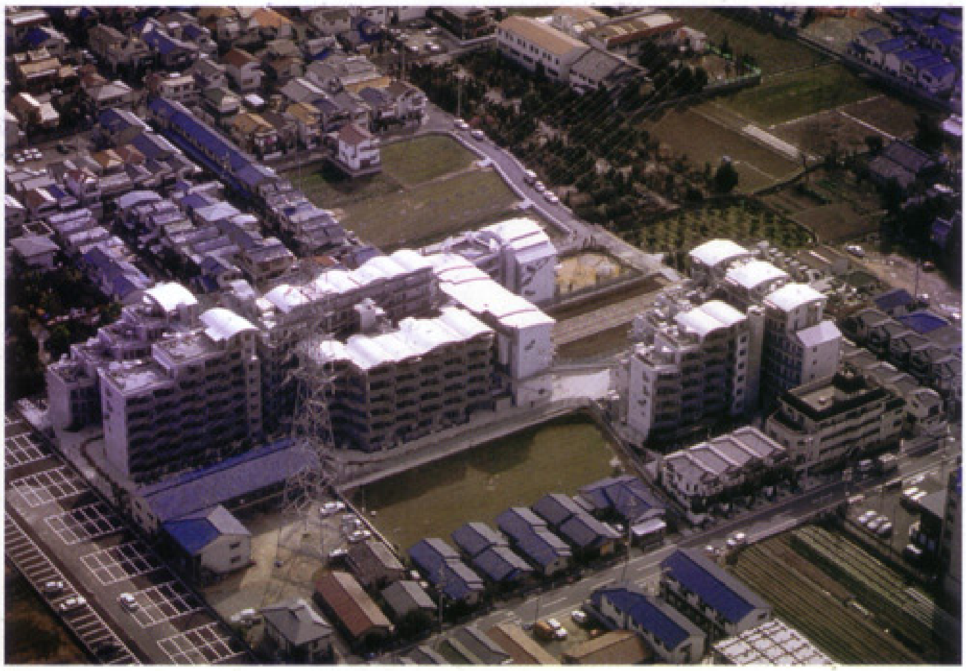

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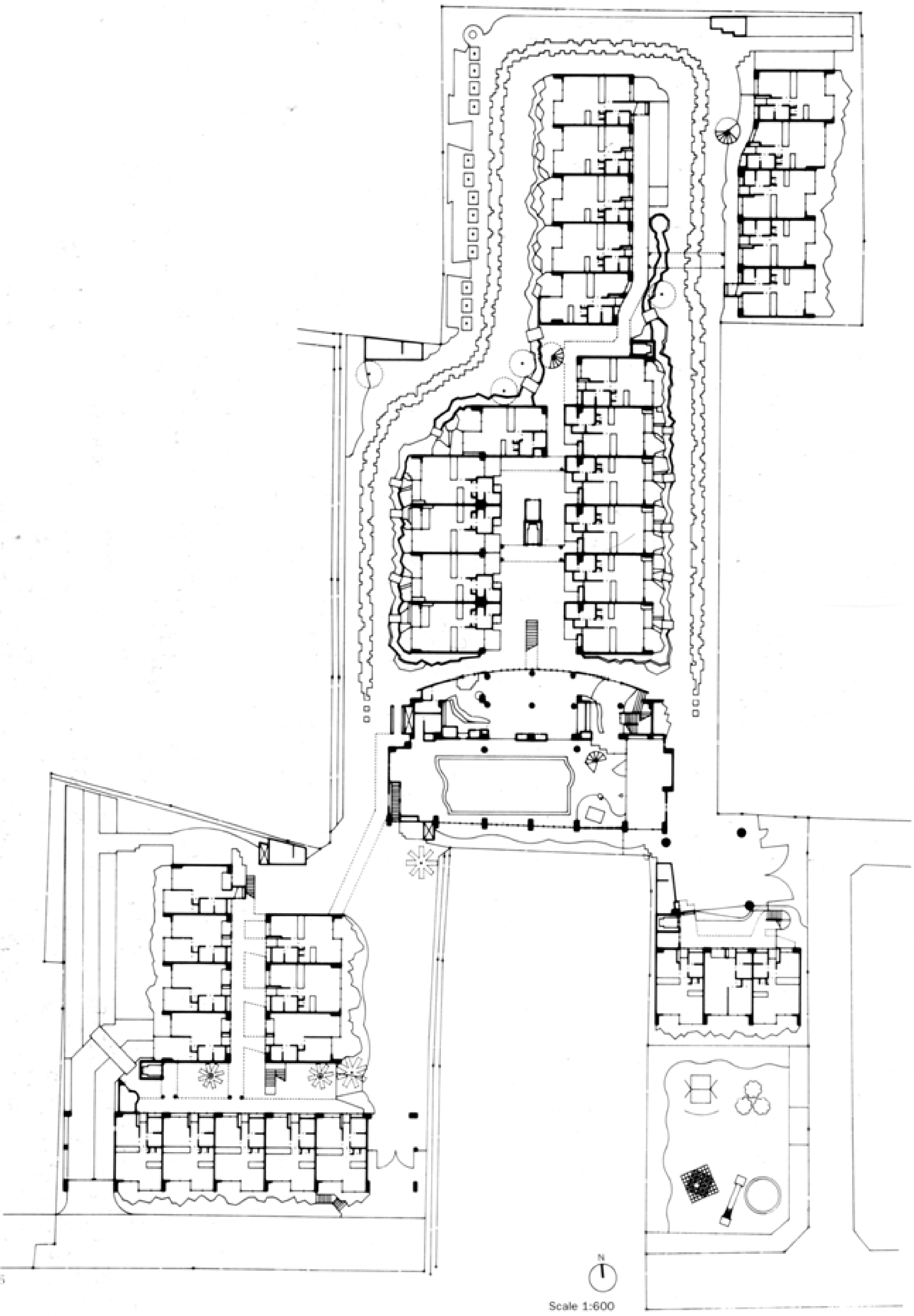
1–2 Cona Village and its surroundings
3 South elevation, distant view
4 Model photo; roof terraces at set back position
5 Night view of courtyard

3

4

5

6 First floor plan
7 Community terrace



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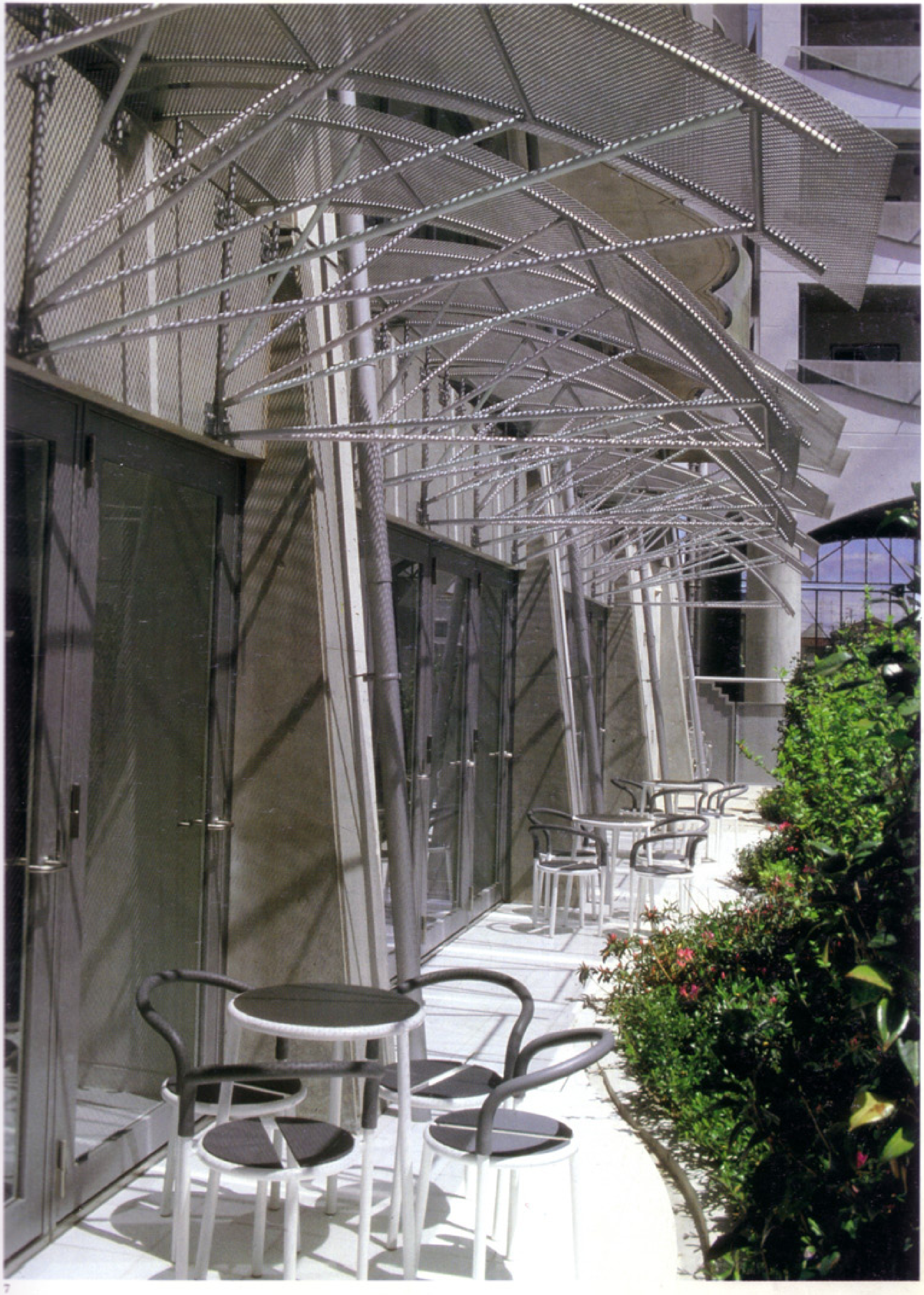

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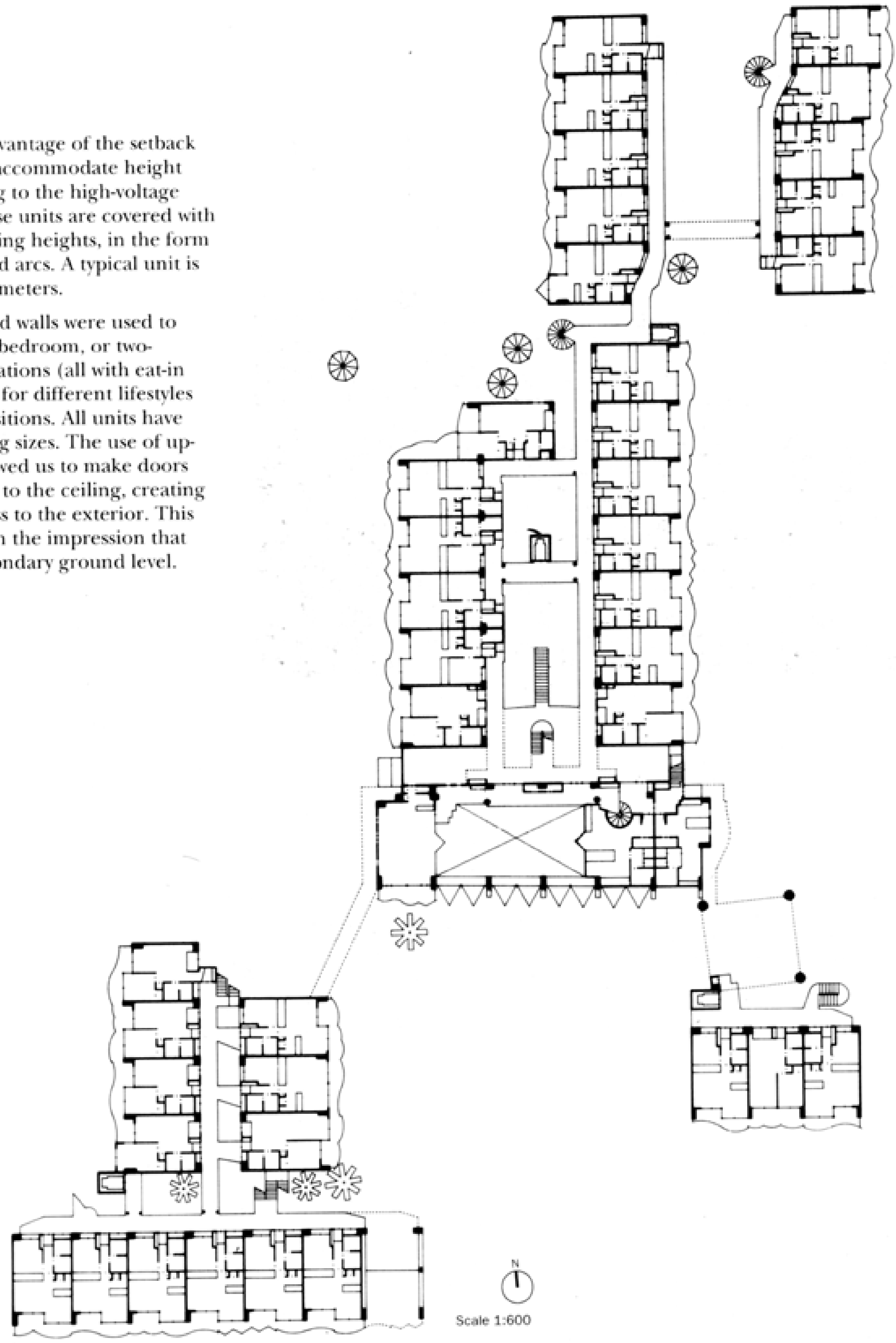
routes that take advantage of the setback requirements. To accommodate height restrictions relating to the high-voltage lines, the penthouse units are covered with metal roofs of varying heights, in the form of slightly staggered arcs. A typical unit is roughly 45 square meters.

Movable closets and walls were used to create studio, one-bedroom, or two-bedroom configurations (all with eat-in kitchens), suitable for different lifestyles and family compositions. All units have balconies of varying sizes. The use of upturned beams allowed us to make doors and windows flush to the ceiling, creating a sense of openness to the exterior. This helps to strengthen the impression that each floor is a secondary ground level.



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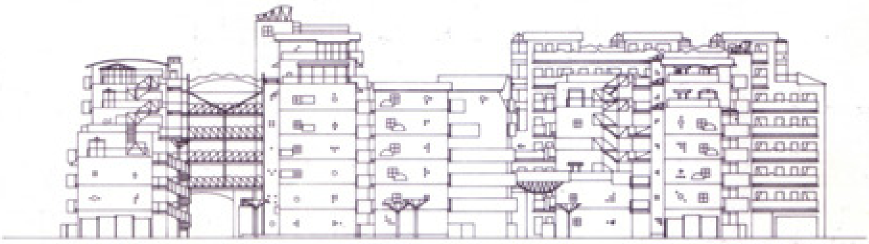
8 Second floor plan
9 Exterior view, with neighboring houses in the foreground
10 North elevation
11 East elevation

9



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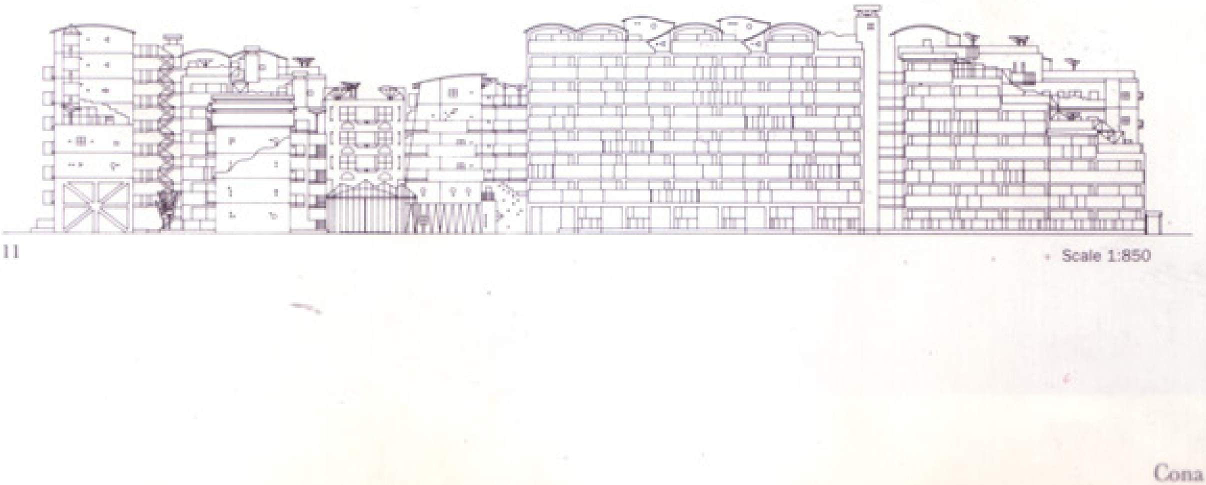

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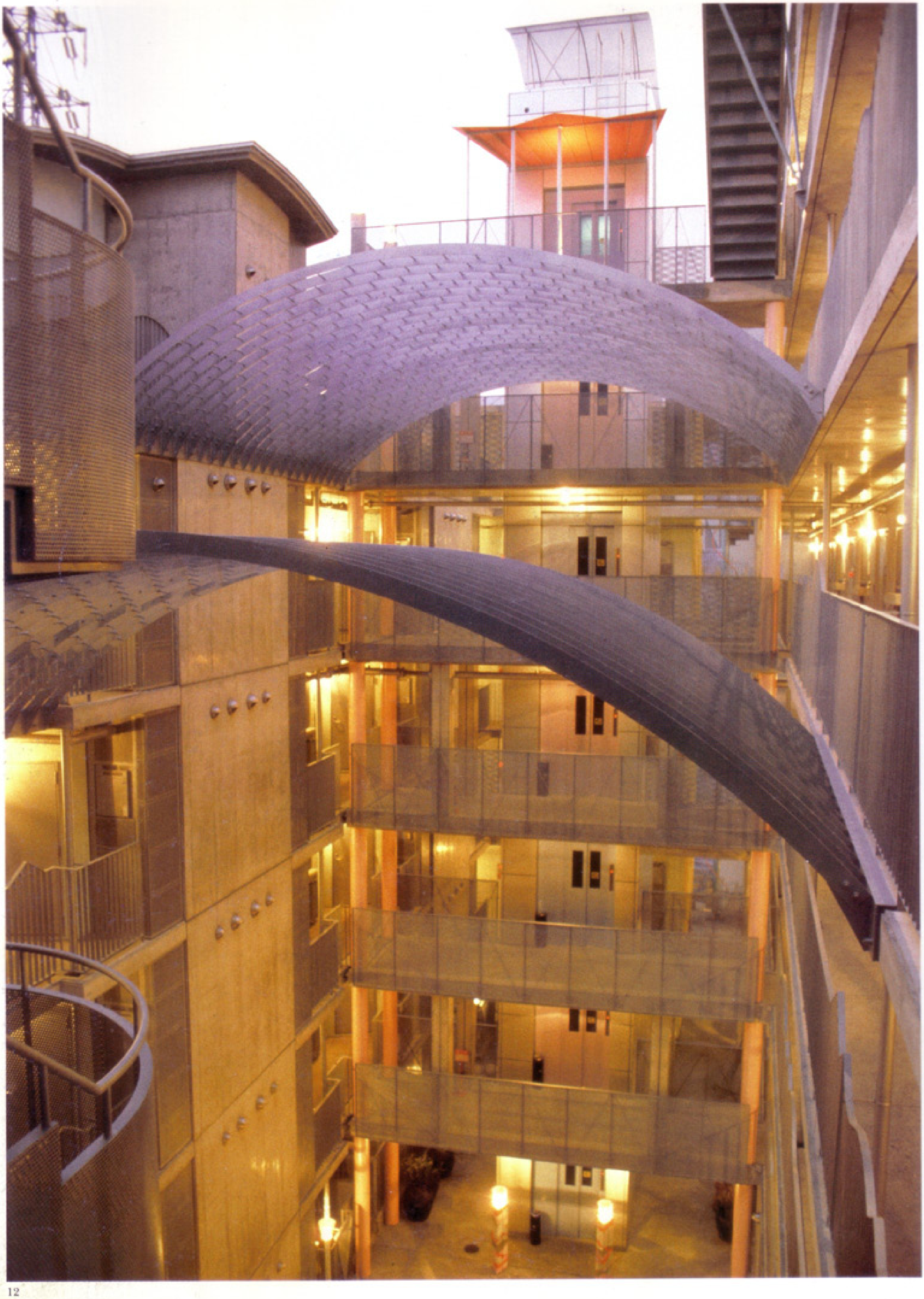

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12 Pergolas over the courtyard create an "outdoor room"
13 Skybridge: detail of hand rail and floor finishes
14 Skybridges layered one upon another
15 View from ground level

13

14

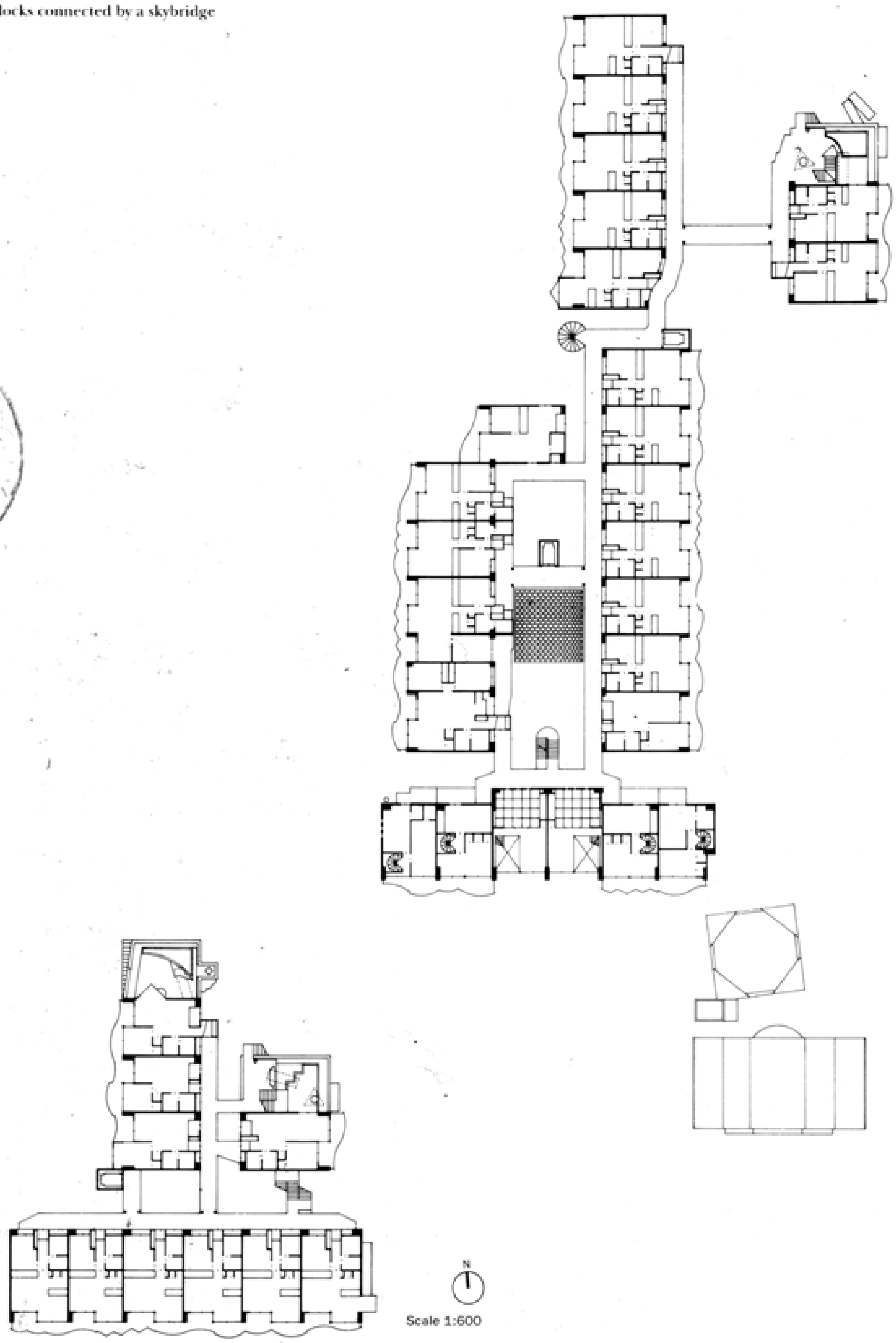
15

16 Sixth floor plan

17 The shapes of the handrails correspond to the shape of the balcony plan

18 Handrails made out of perforated metal and polycarbonated sheet

19 Residential blocks connected by a skybridge



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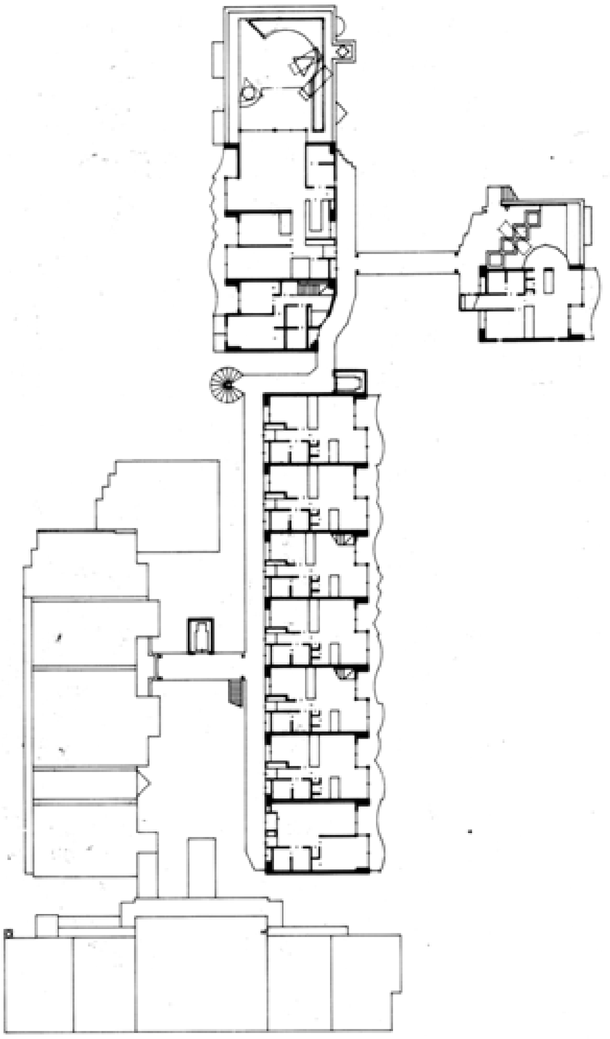
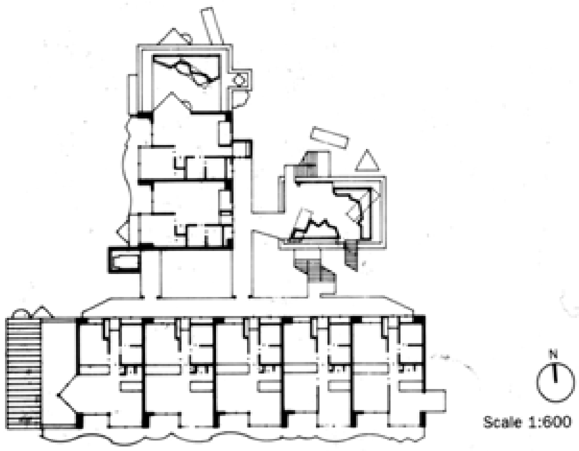
20 Seventh floor plan
21 Spiral staircase





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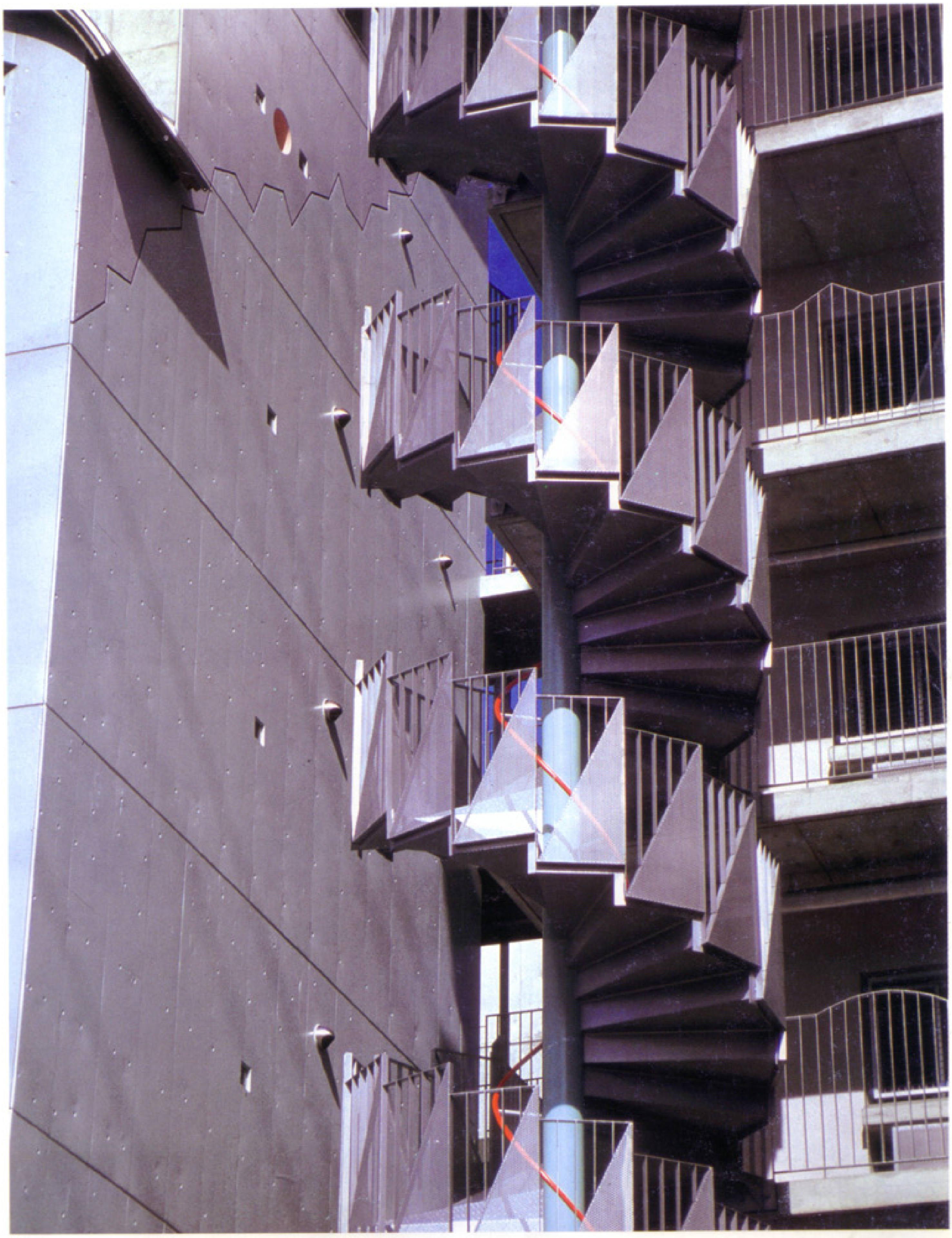

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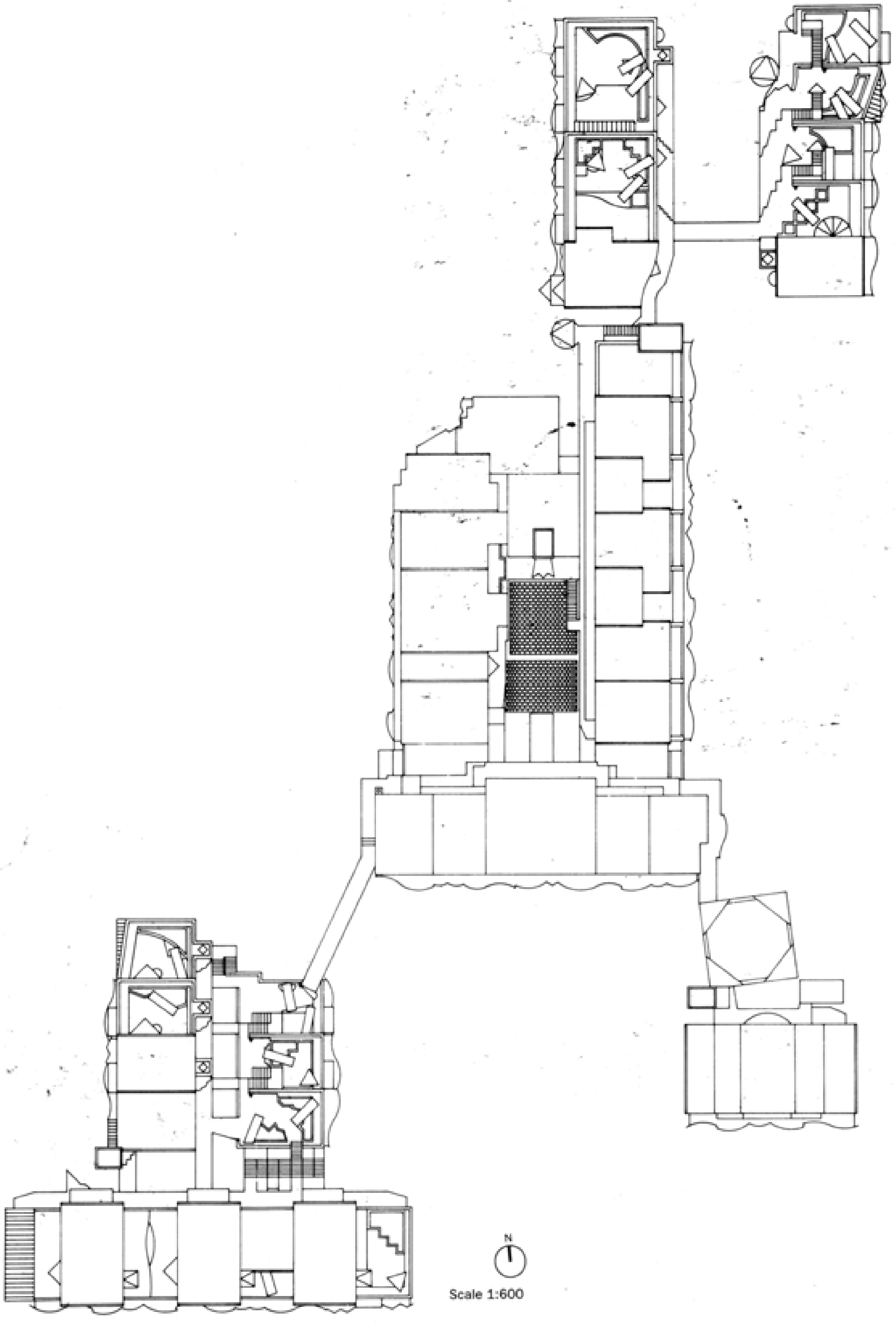

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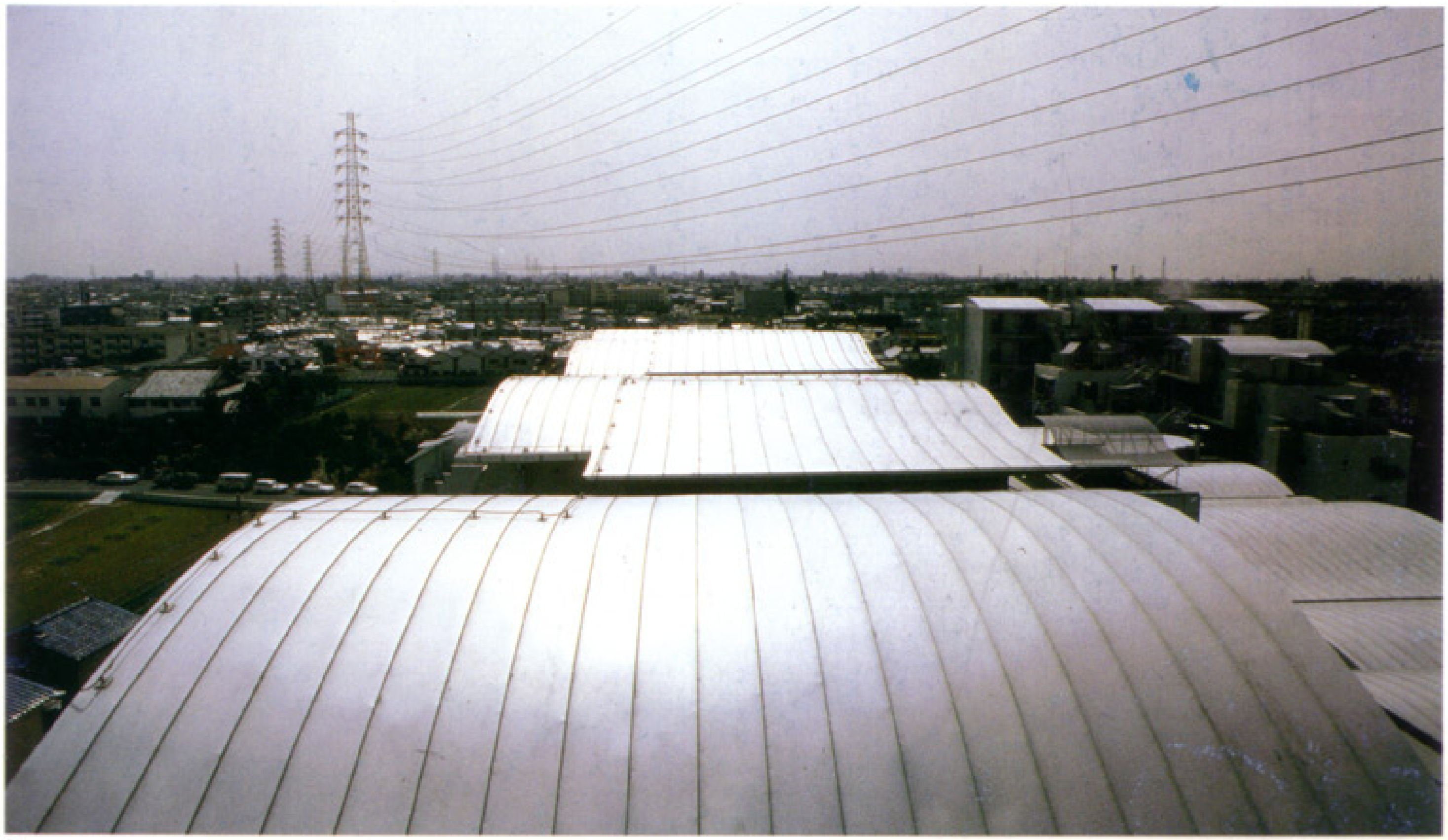
23

22 Roof plan
23 View from corridor
24 Silver wave-like roofs



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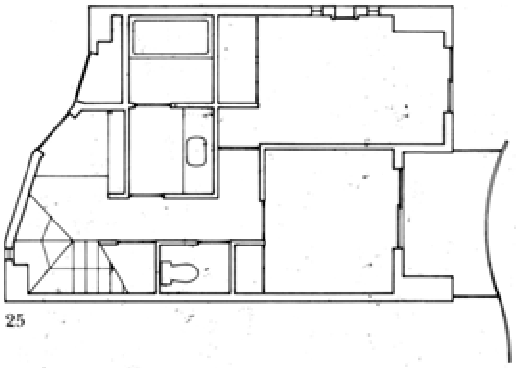
25–27 Type B plans
28 Type B (loft) plan
29 External staircases, layered one upon another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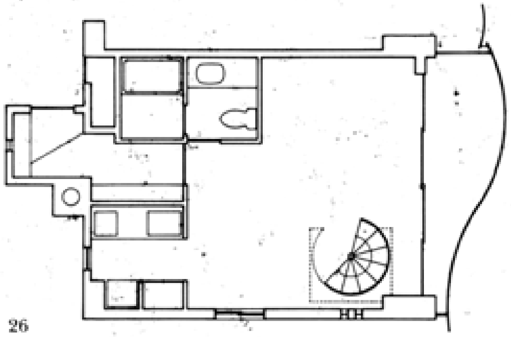
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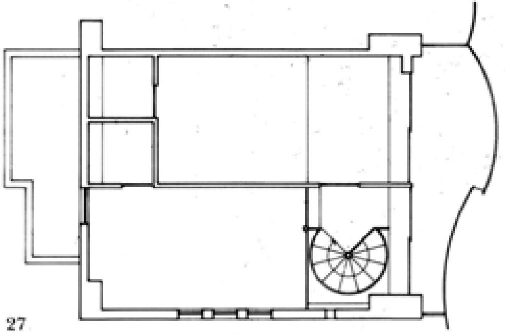
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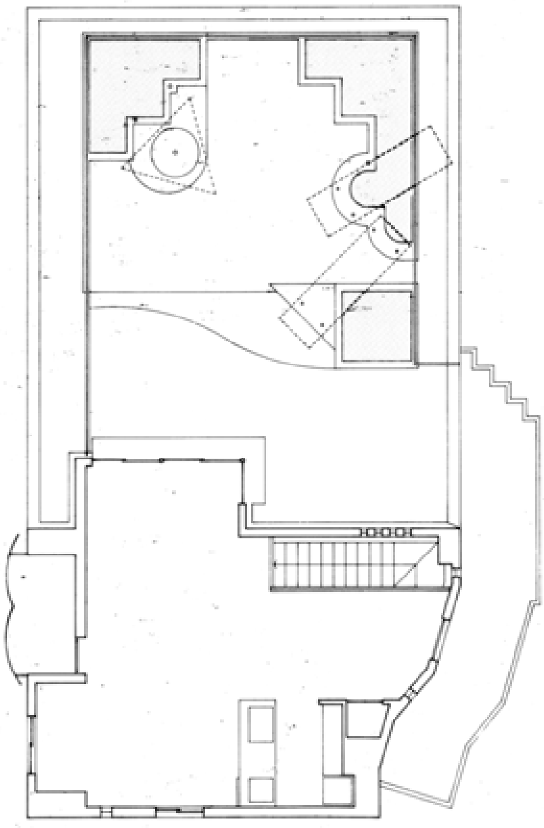
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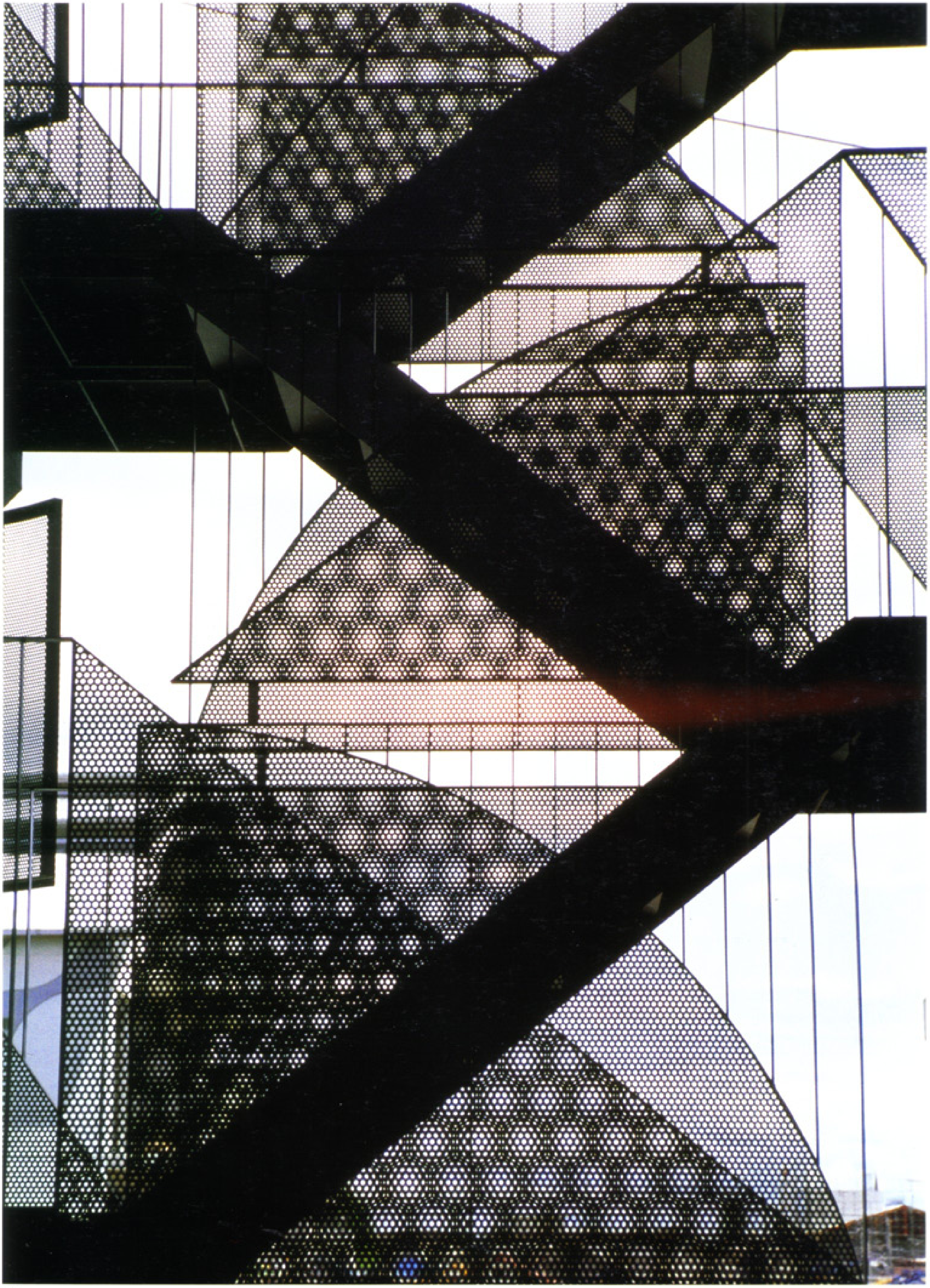

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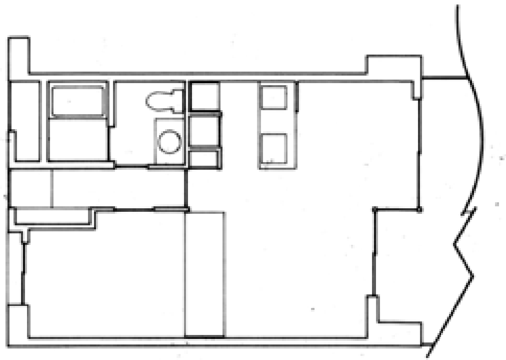
30 Type A plan
31–32 Type V plans ✓
33 Type T plan
34 External staircase



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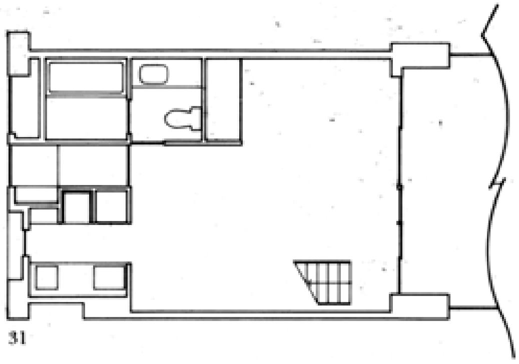

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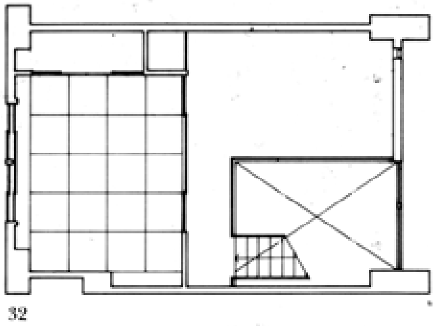

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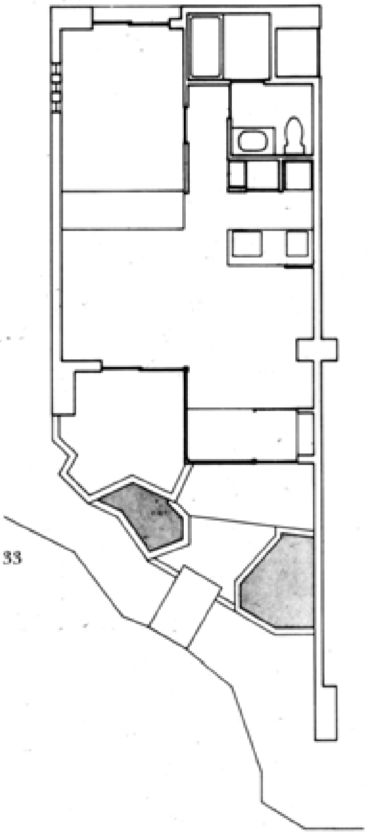

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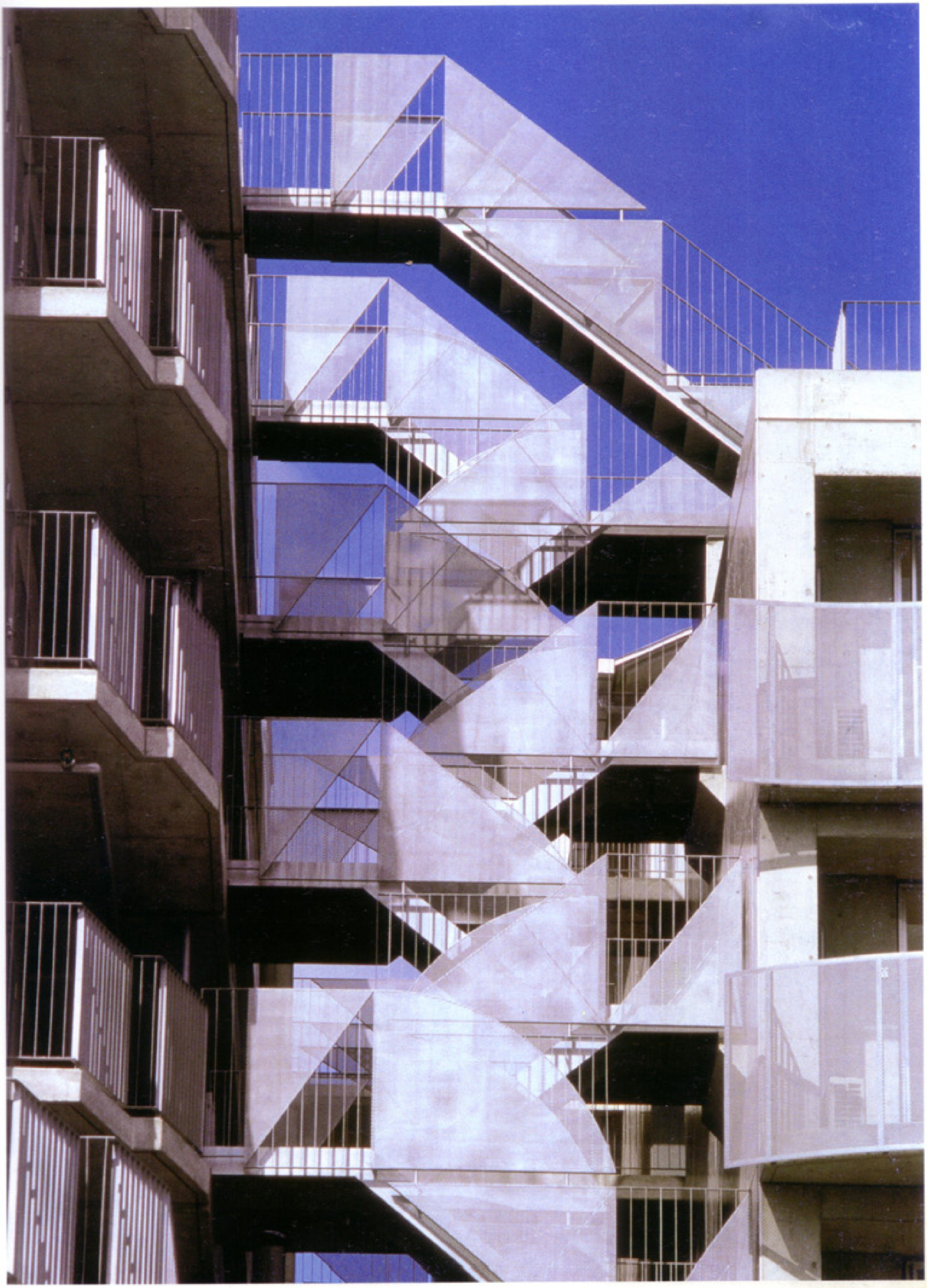

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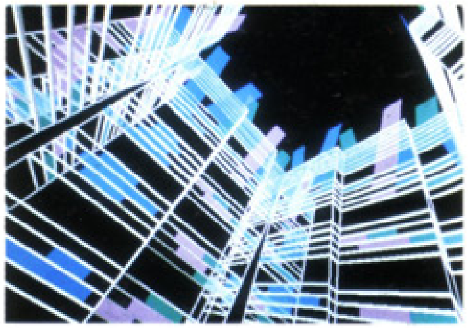
STM House

Design/Completion 1989/1991
Shibuya-ku, Tokyo
Private client
Site area: 290 square meters
Total floor area: 1,234 square meters
Reinforced concrete

STM House is an office building for a fashion design company. The site fronts on a major Tokyo loop road. Within the inevitably strict height, shadow, and floor area guidelines governing the area, we tried to create a building with both symbolic impact and flexibility. Below-grade is a two-story space that can be used as a stockroom, exhibition space, or restaurant. The 9-meter module used on the floors above allows for flexible column-free office planning. The top floor was designed for private executive offices.

Natural elements (light and wind), as well as the commotion of the busy Tokyo streetscape, filter into the building through a triple-layered street facade. The first layer is a curtain wall composed of tinted (four colors) and clear glass that transforms the light. The second layer of perforated metal wraps the curtain wall support members and further diffracts the light. The third layer consists of movable sand-blasted white glass partitions. By opening and closing these partitions, the interior can be permeated with elements of the city scene or closed off from the outside and filled with a soft, milky white luminescence.

The multi-colored curtain wall facing the street presents a vivid image of a rainbow in the city. Not only does this facade change color as one walks by, it also reflects changes in the weather, not unlike a weather gauge. As evening falls, the colors fade one by one; at night, when the lights inside are turned on, a more neutral, colorless facade is unveiled.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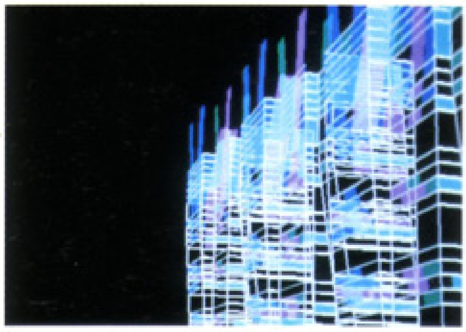
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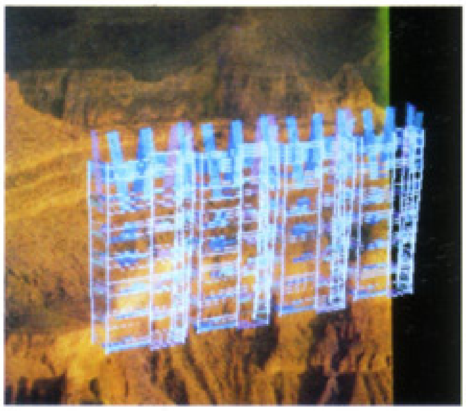
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1 Overall view from ground level
2 Overall view
3–4 STM House, emerging from nature
5 View at 4.00 pm
6–7 Night view

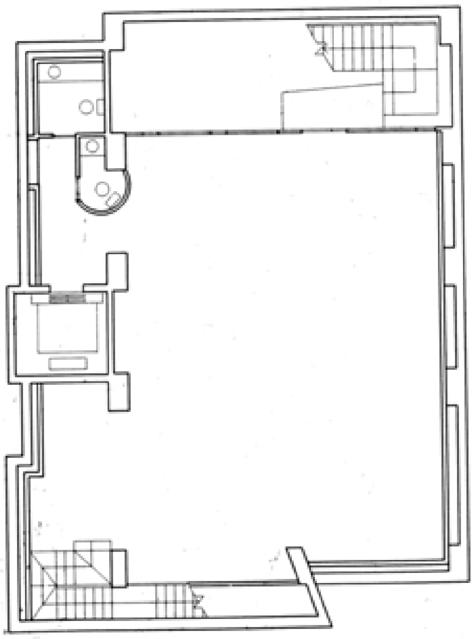
5

6

7

✓

8 First basement level plan (multipurpose room)
9 First floor plan (entrance hall)
10 Second floor plan (Atelier)
11 Third floor plan (Atelier)
12 View from the street



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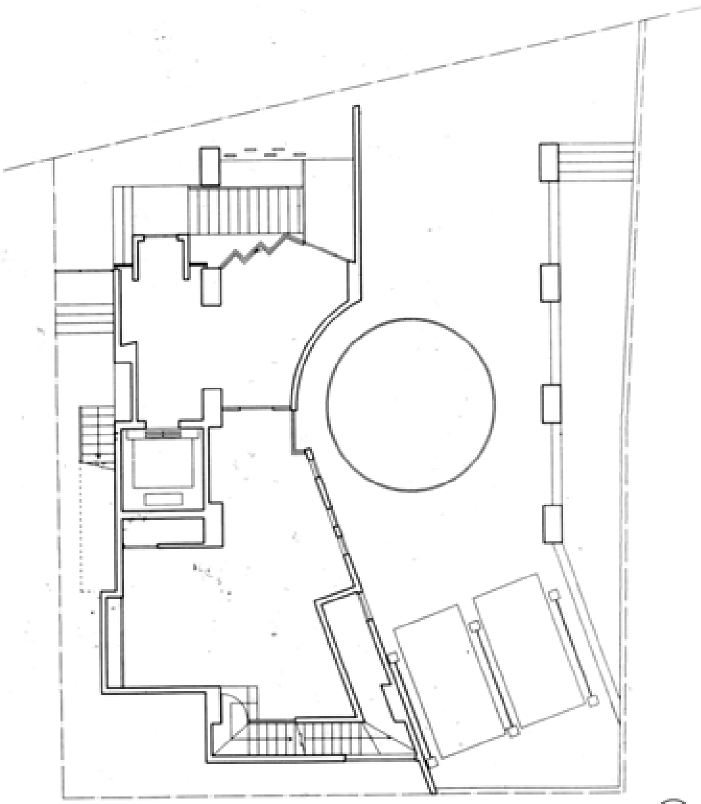

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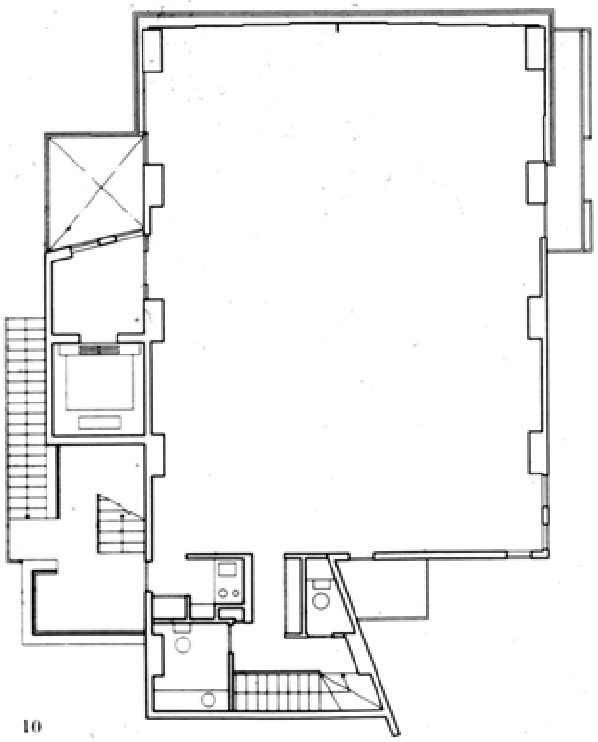

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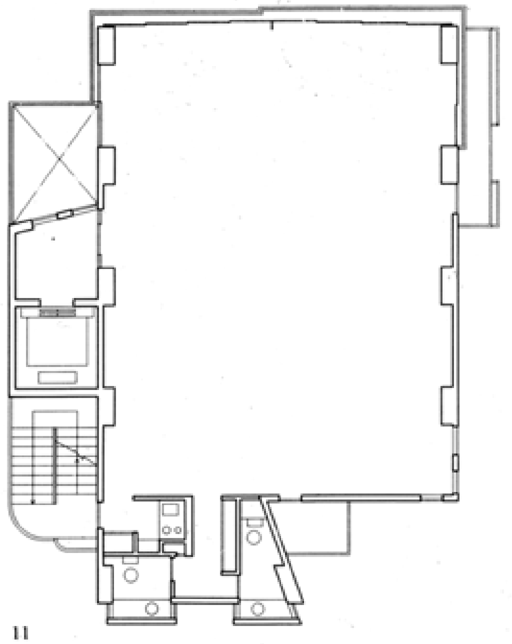

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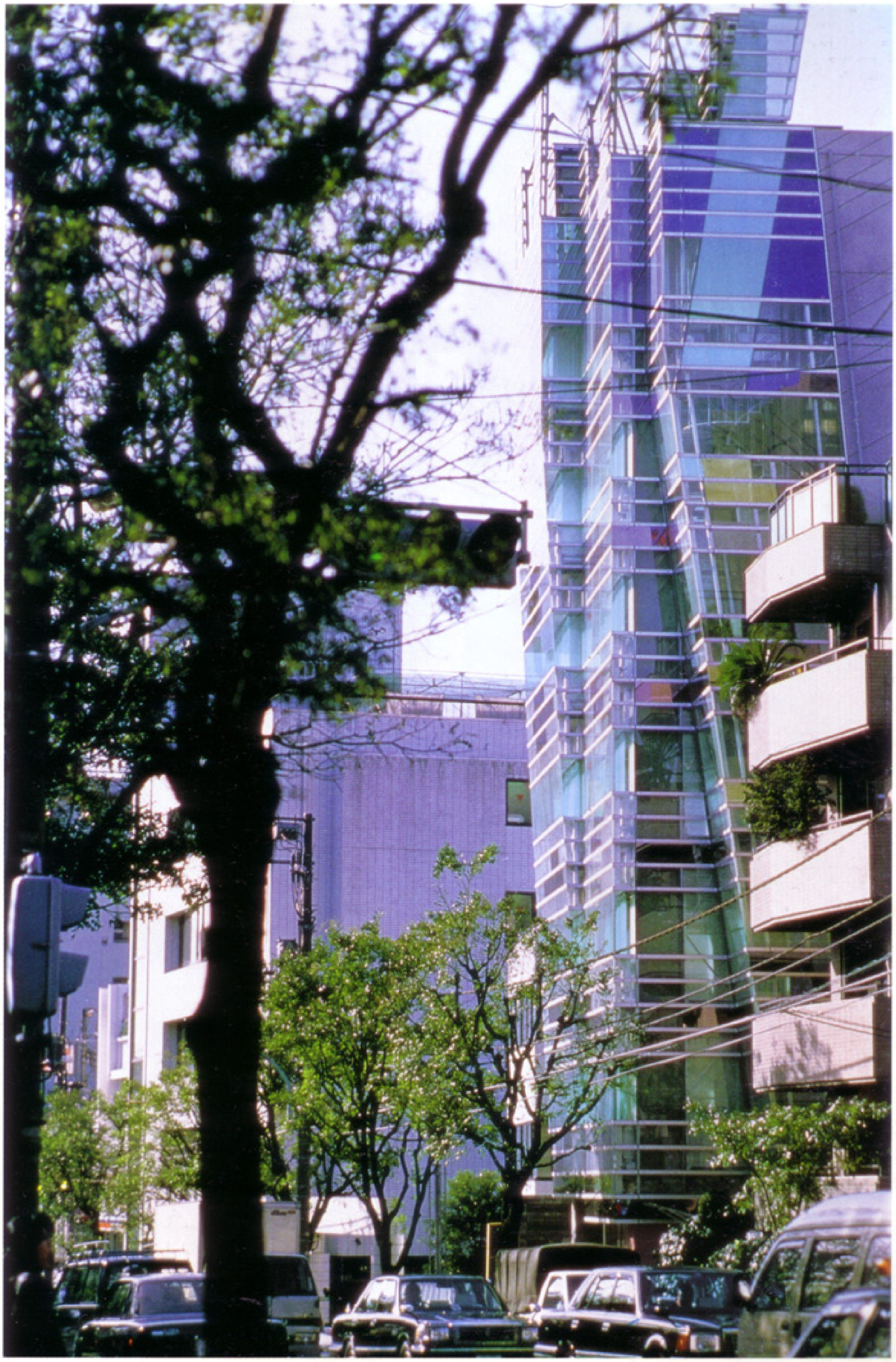

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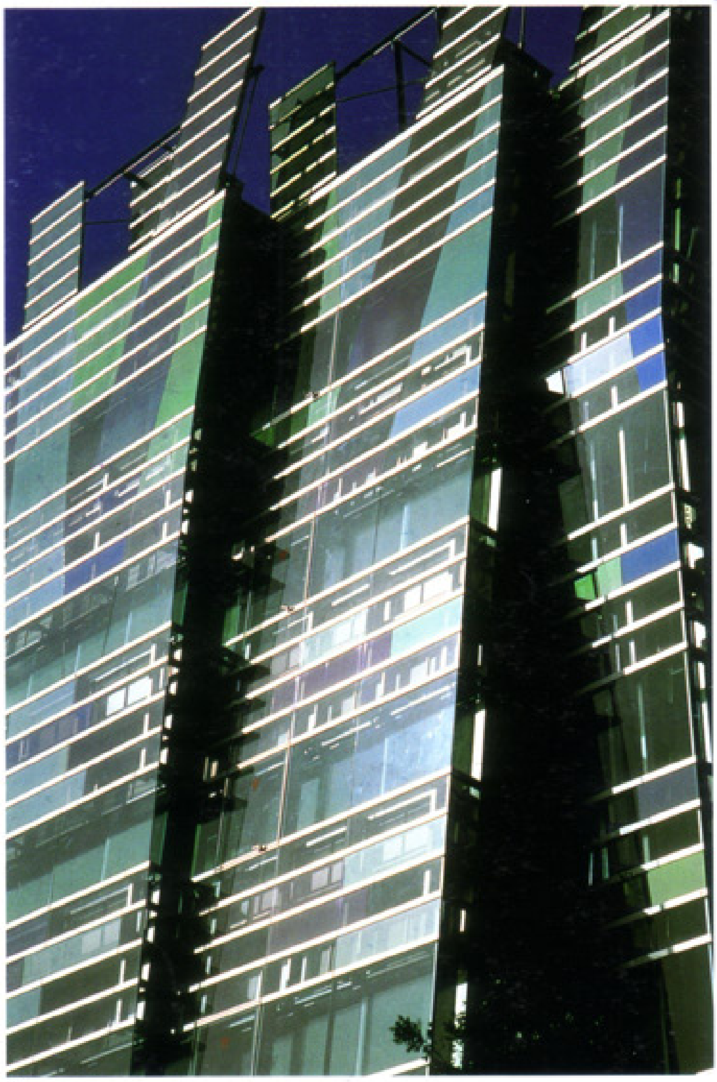
13 Curtain wall of tinted glass
14 Sky and trees reflected in the curtain wall
15 Curtain wall detail



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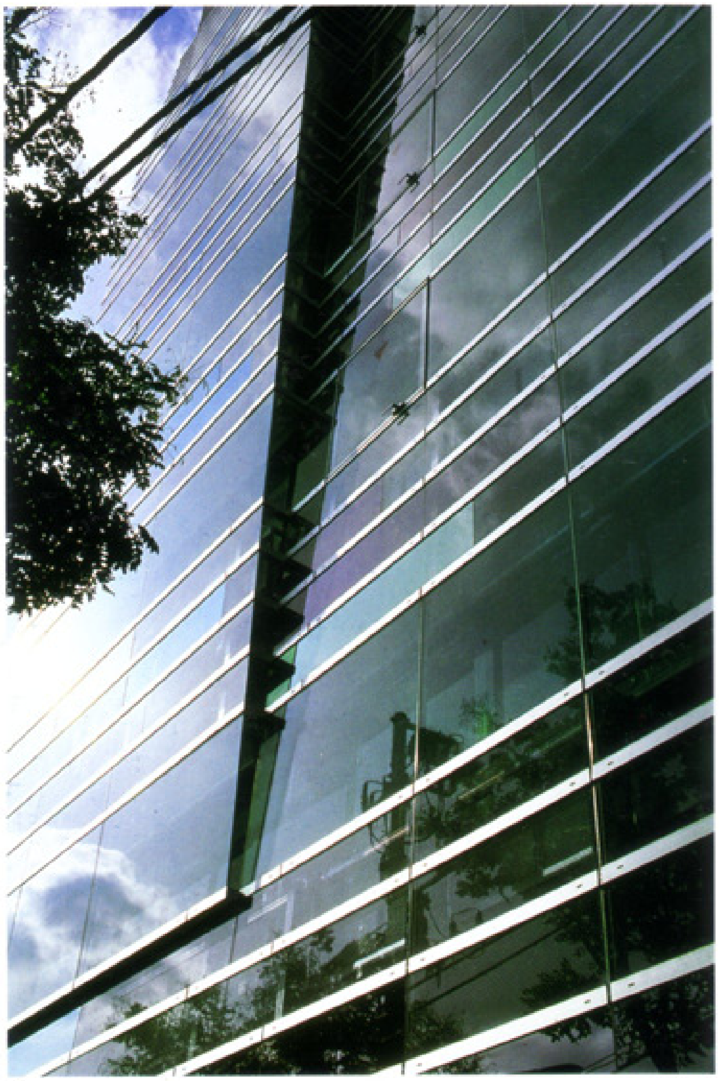

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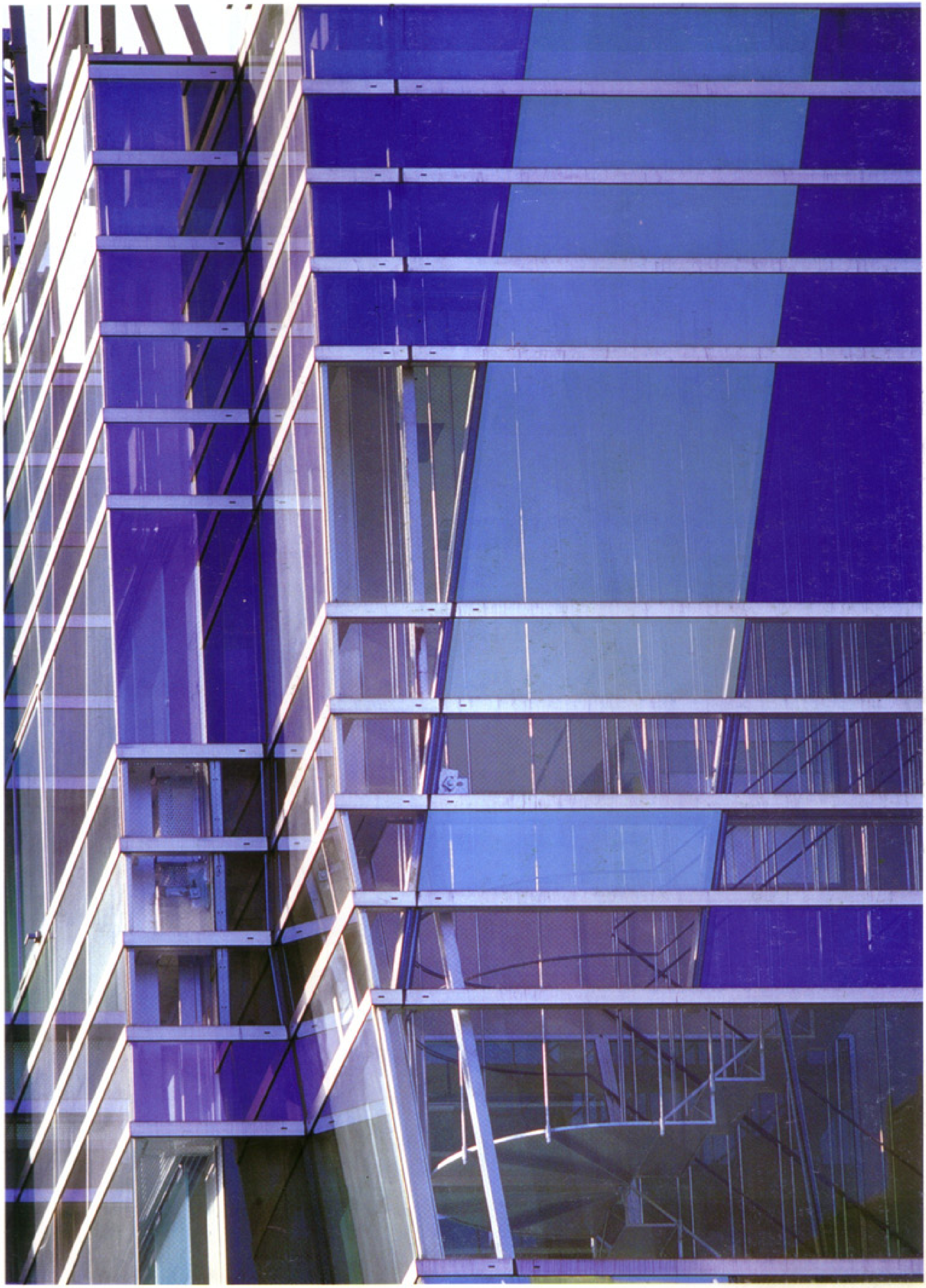

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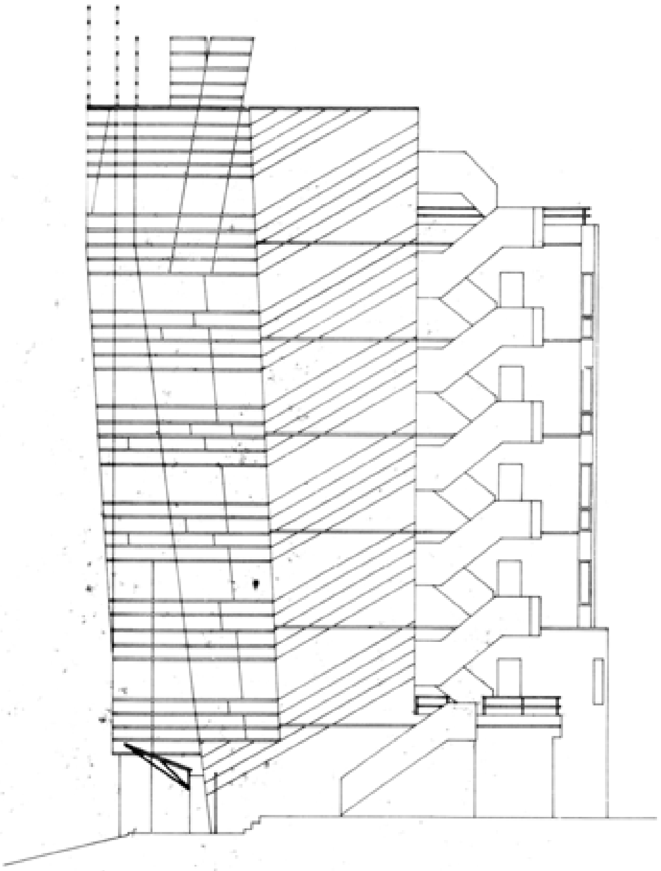

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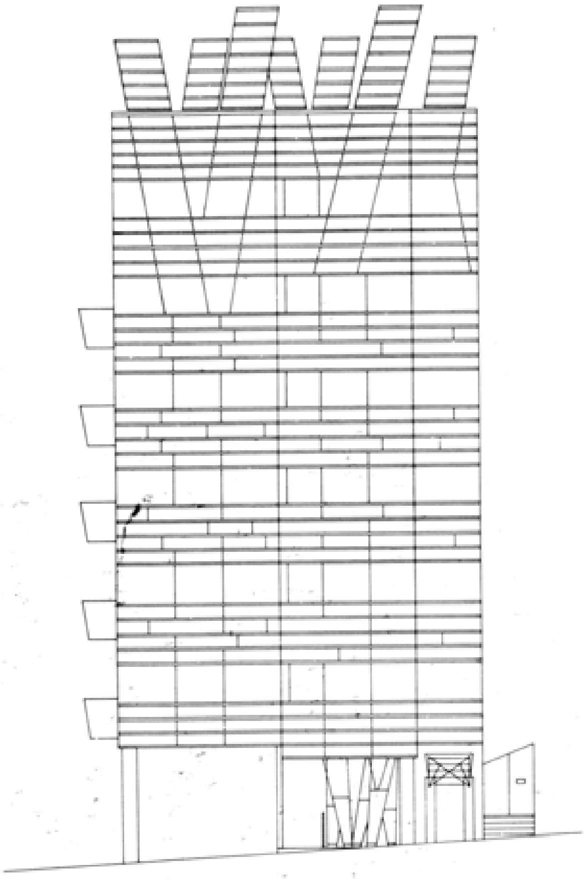

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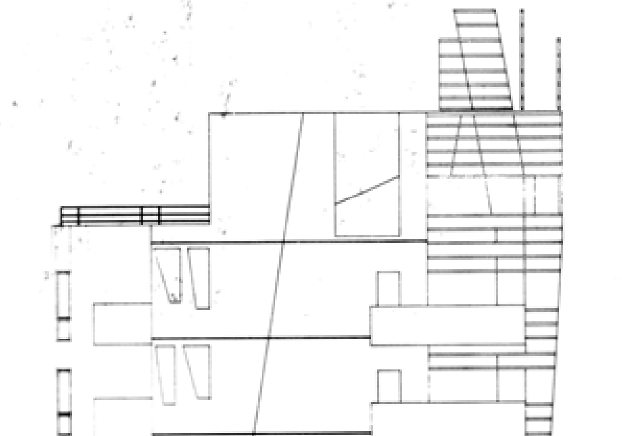

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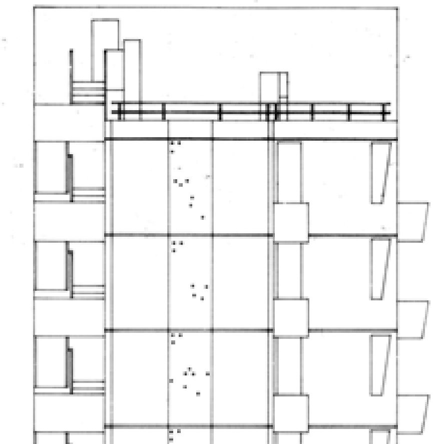

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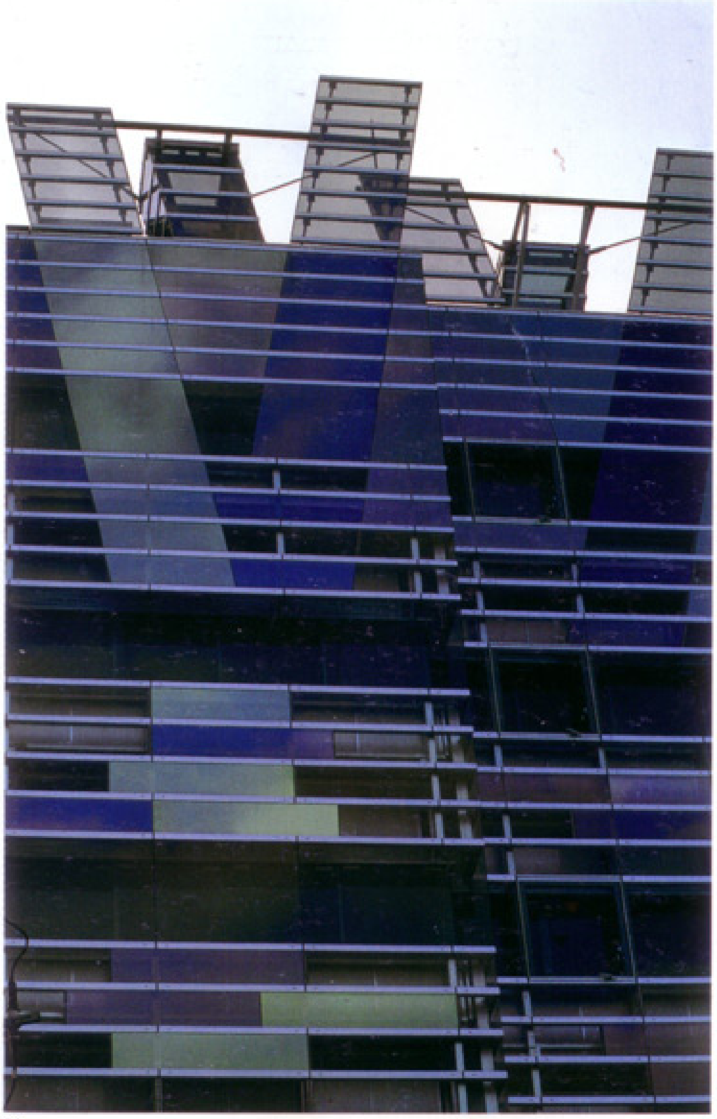
Scale 1:250

16 North elevation
17 South elevation
18 East elevation
19 West elevation
20 Top of the curtain wall
21 Frameless edge of the curtain wall



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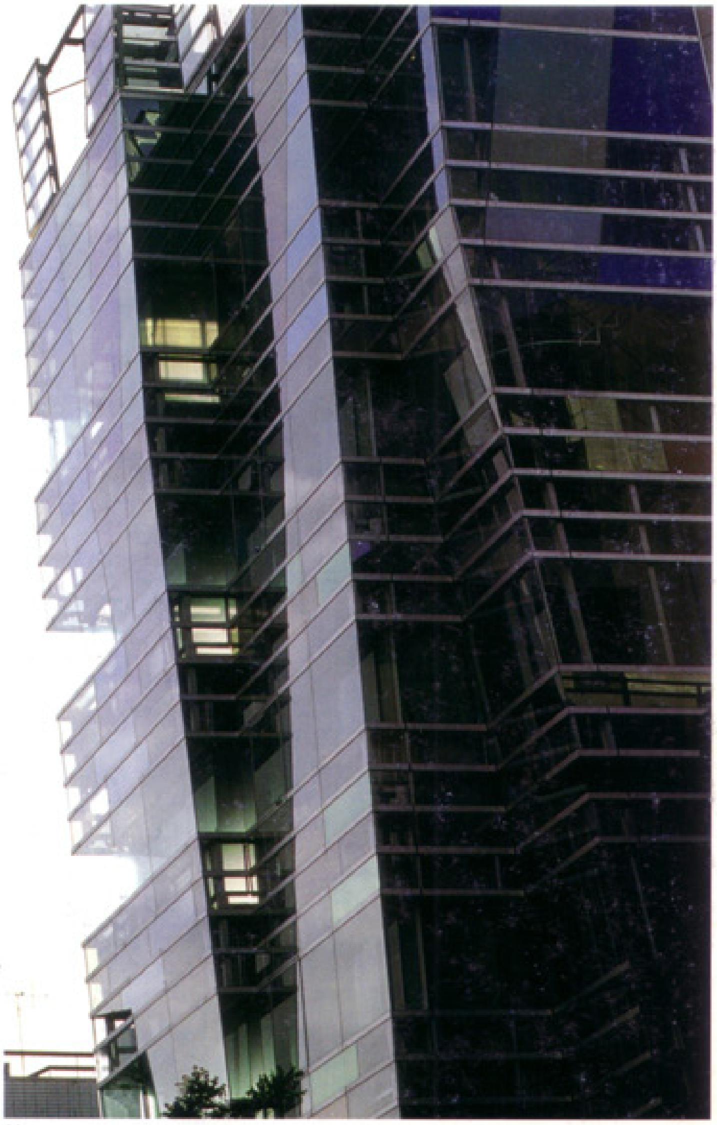

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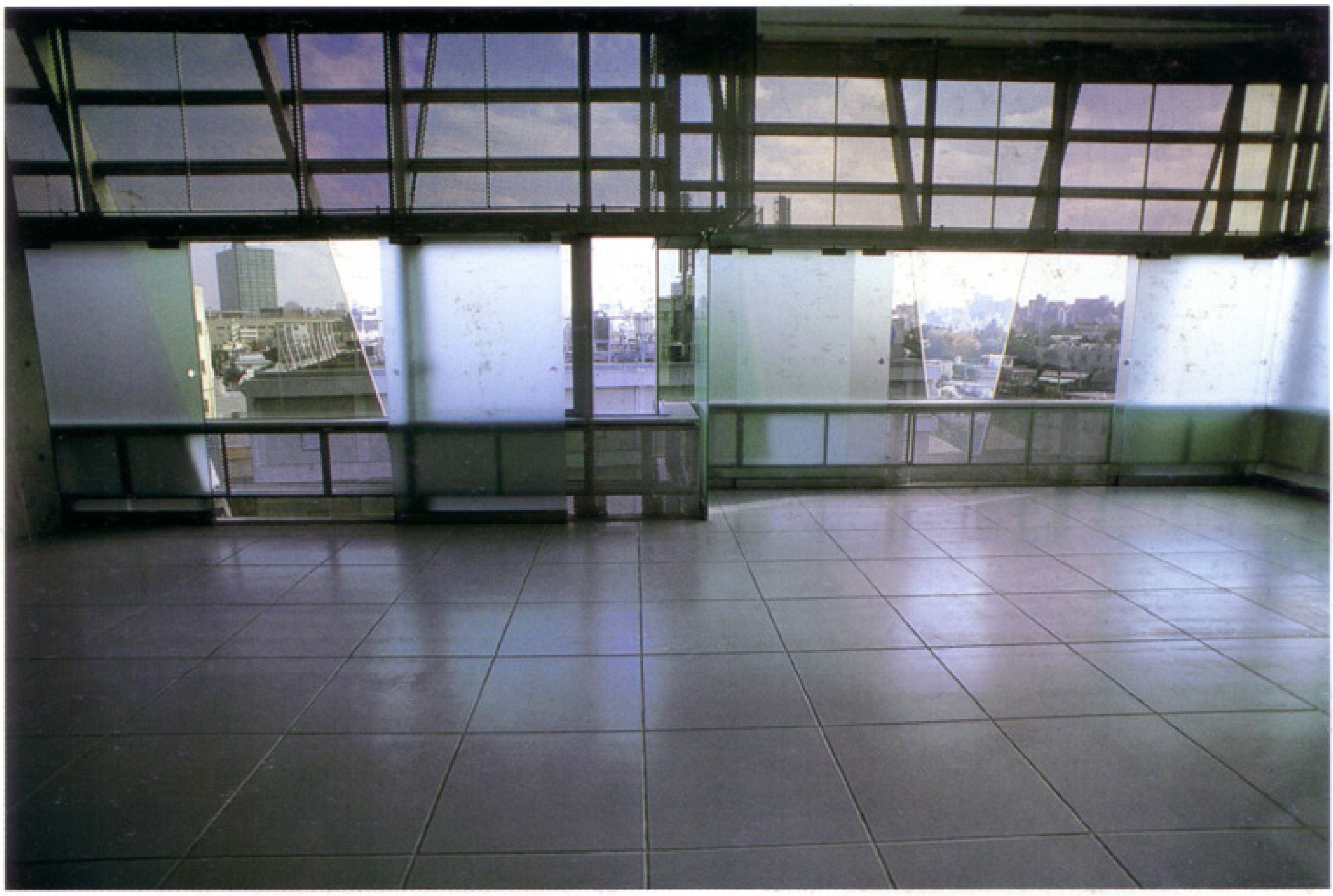
22 Interior
23 Detail of glass sliding doors
24 Outside view framed by glass sliding doors



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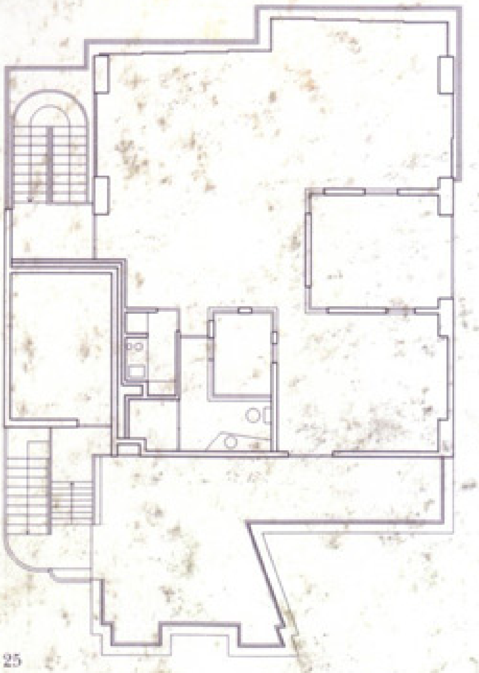
25 Seventh floor plan (atelier) ✓
26 Roof plan
27 Top of the curtain wall
28 View at 6.00 pm



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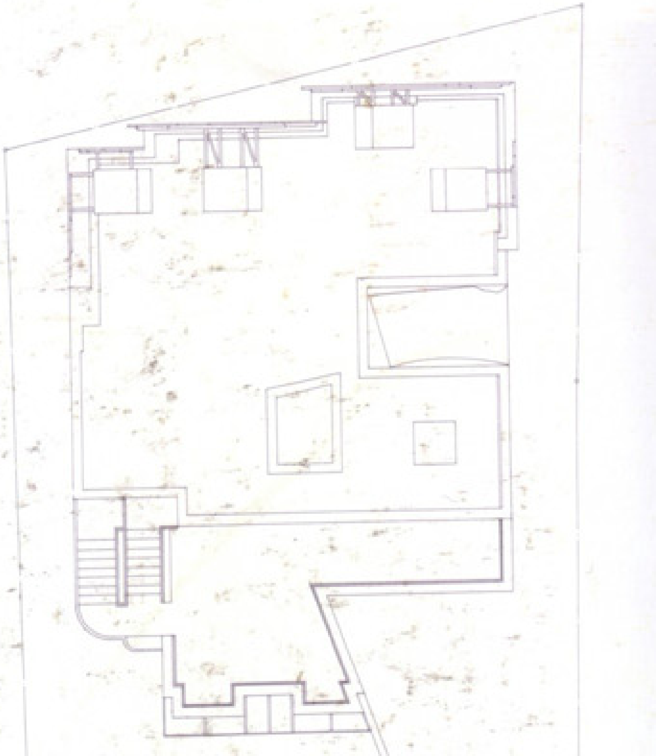

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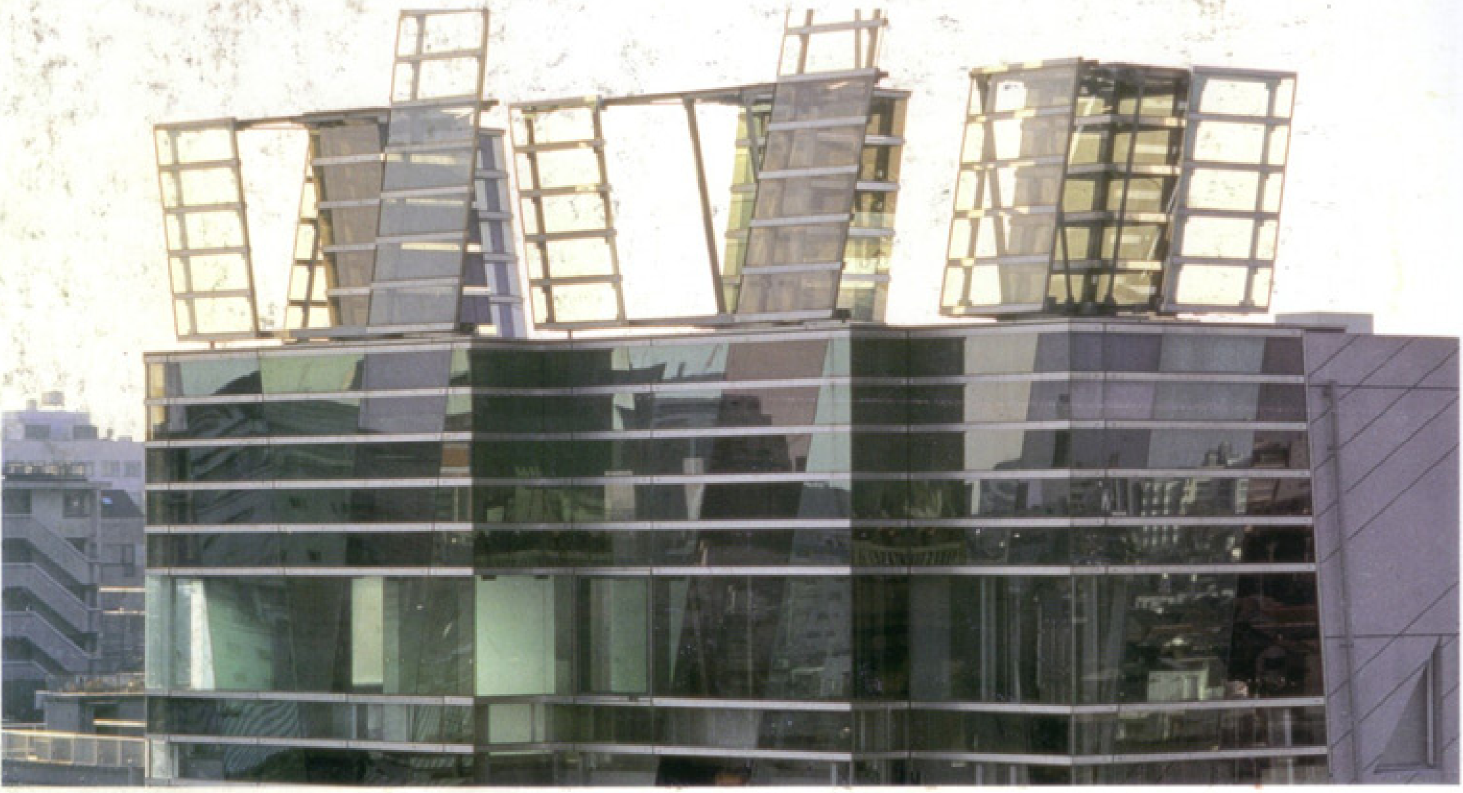

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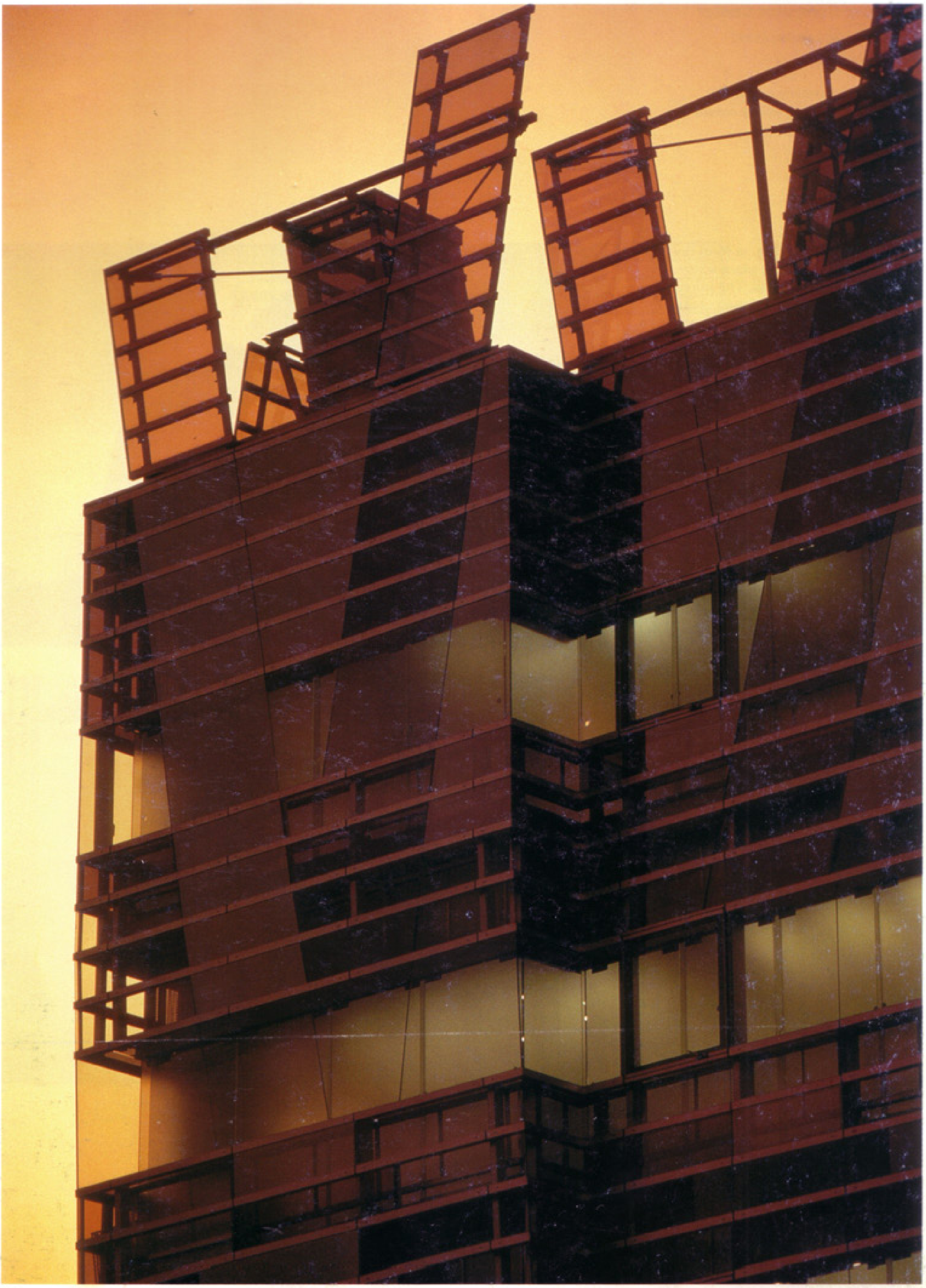


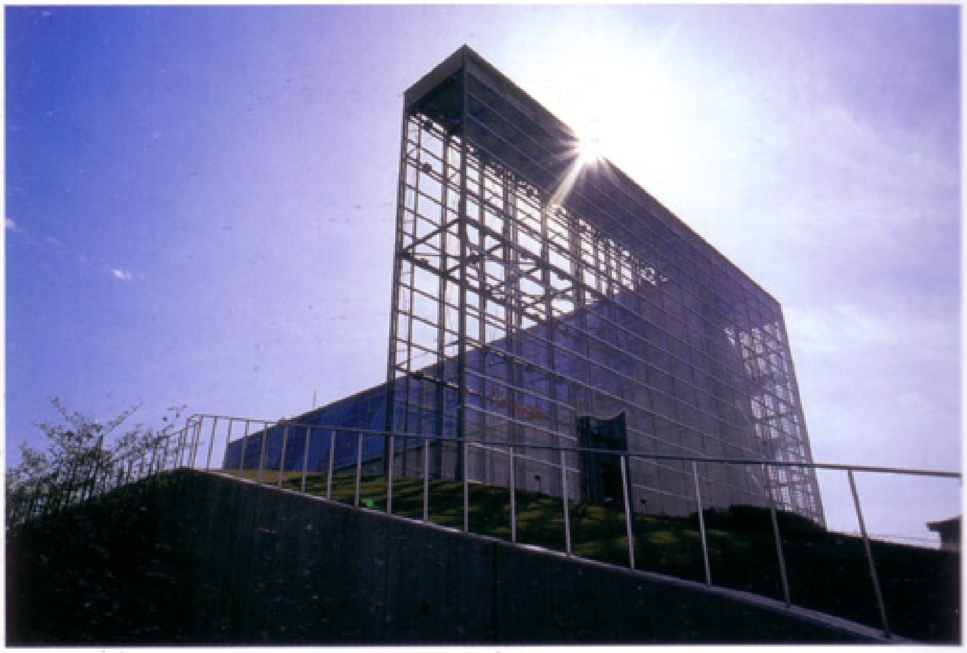
28

Footwork Computer Center

Design/Completion 1991/1992
Katou, Hyogo
Footwork Co. Ltd
Site area: 2,823 square meters
Total floor area: 2,641 square meters
Reinforced concrete, steel

The site for this building, in Mori-machi, Hyogo Prefecture, is the place where the client started his business. The initial building program called for a computer center and a company information facility. Utilizing the elevation difference between the east and west boundary roads, we proposed a sloped approach from the east. We also proposed display cases consisting of two glass sheets placed in the greenery of the roof garden (above the parking and mechanical room), and lit these cases through slots cut in the parking garage roof. The main entrance lobby for the building to the east is a tall, thin glass box with giant transparent walls and a constantly changing ambience. The box also carries signage, a see-through elevator shaft, and stairs, creating a facade of transparency and fluidity.

Because this is a facility mainly for computer use, the building took the form of a simple, small-scale office prototype. Computer centers are not usually pleasant places for people to work, so here we tried to design an open, creative office atmosphere that gives workers a physical awareness of the outside world. The office spaces are located on the top floor, surrounded with glass walls and steel braces. The corporate identity of the company is projected in the diagonal stripes on the glass which, when exposed to light, give the impression of being outside. The glass-encased office has the feeling of a roof garden with open views of the surrounding area.



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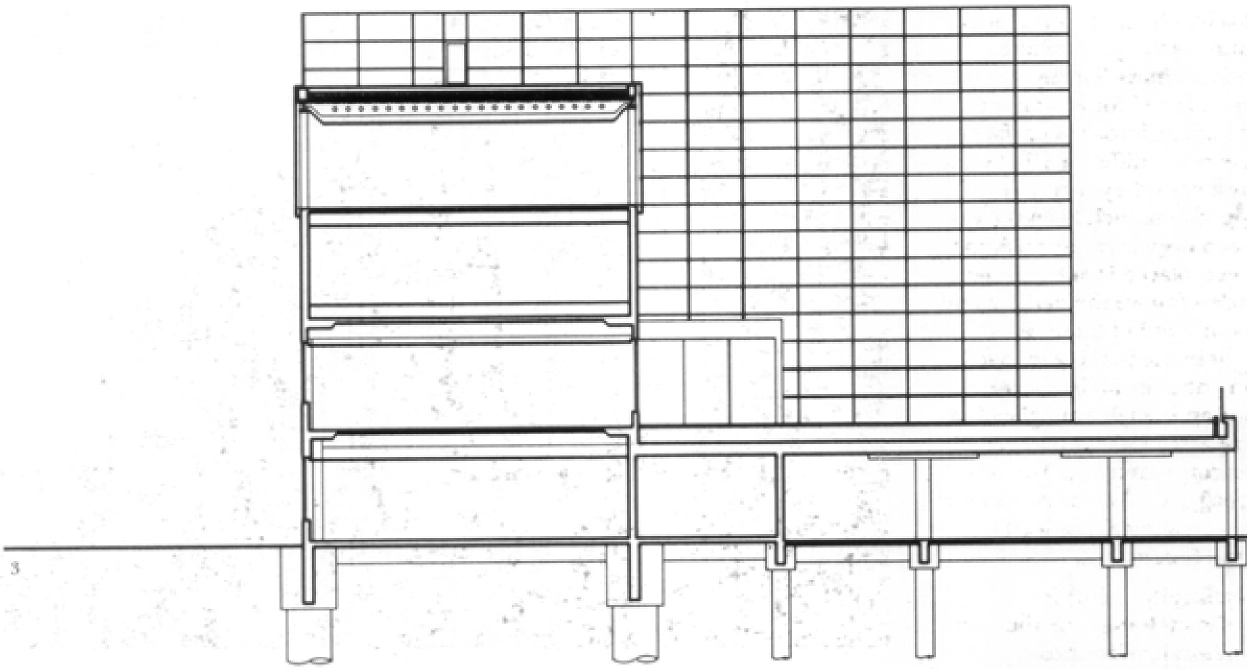
1 Overall view from west side road
2 View through the double wall
3 North–south section
4 East–west section



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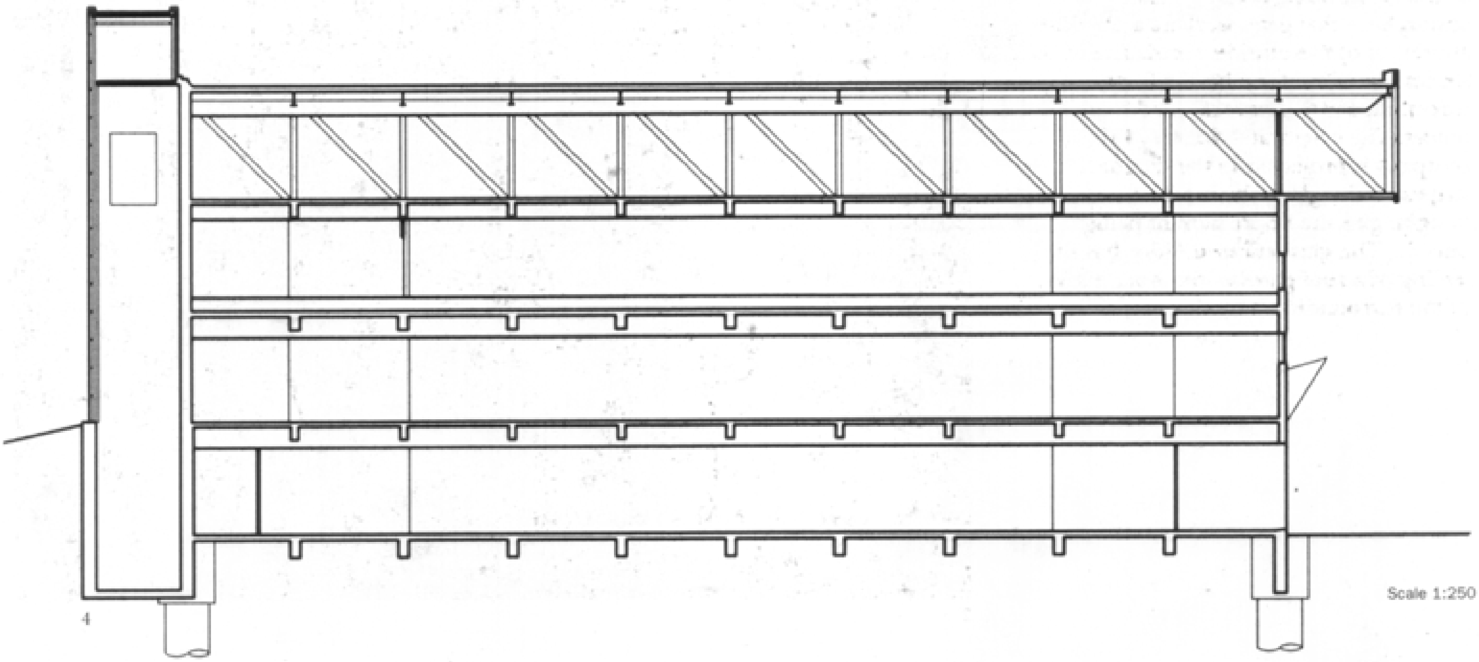

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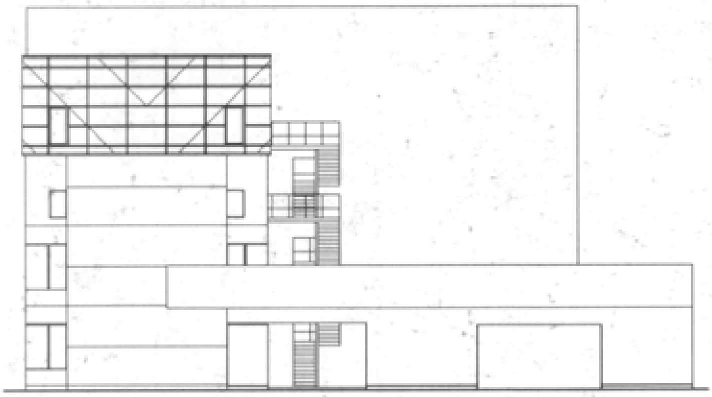
5 East elevation
6 West elevation
7 North elevation
8 South elevation
9 Looking up at the entrance
10 Open sections at the sides of the double wall
11 View of the double wall from the memorial garden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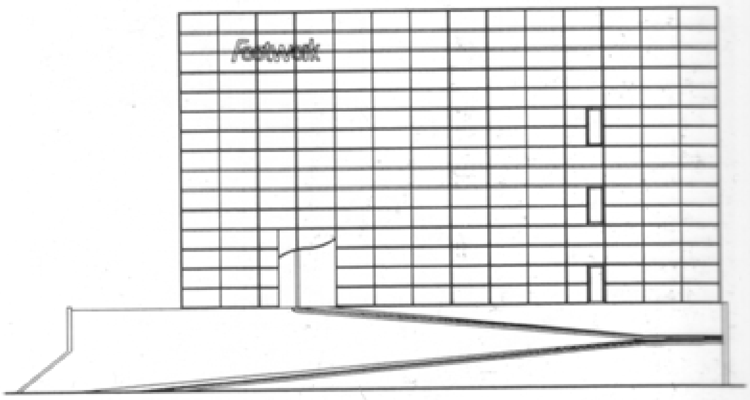

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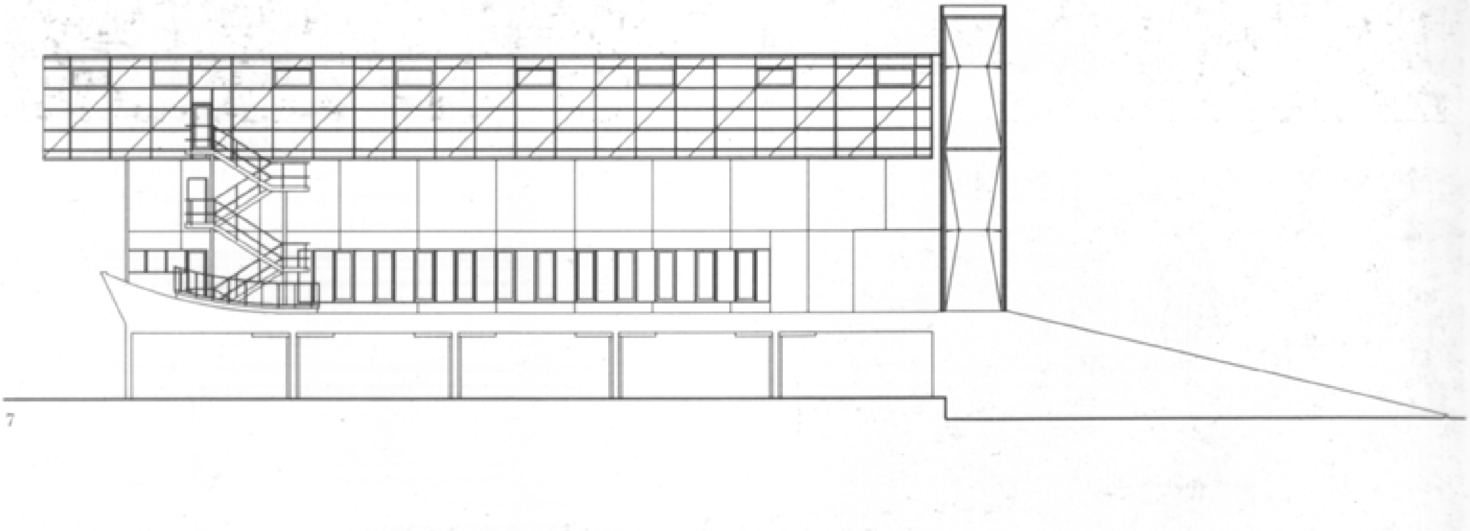
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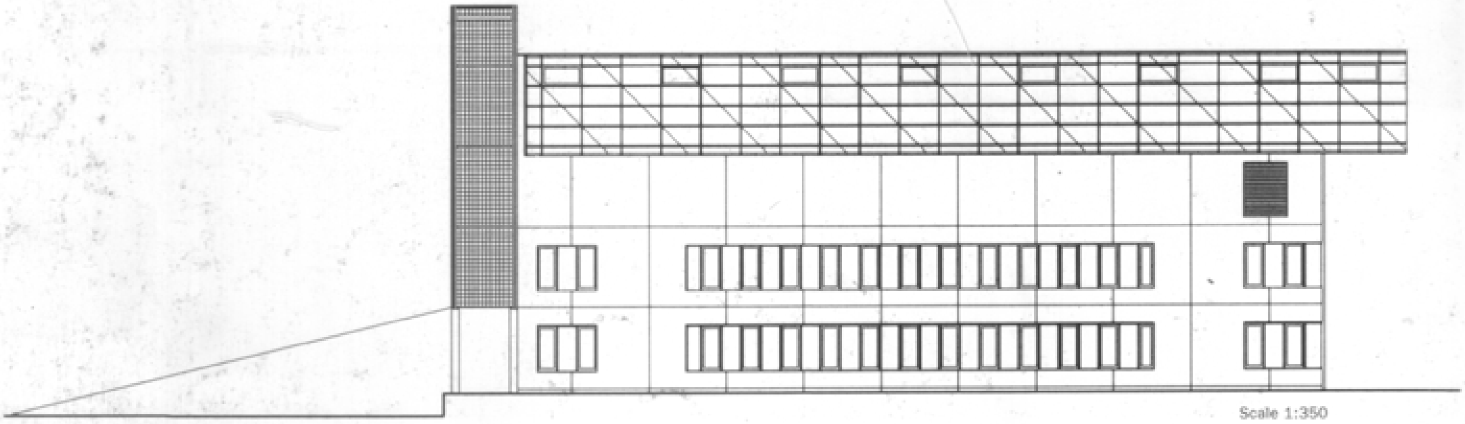
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Scale 1:350

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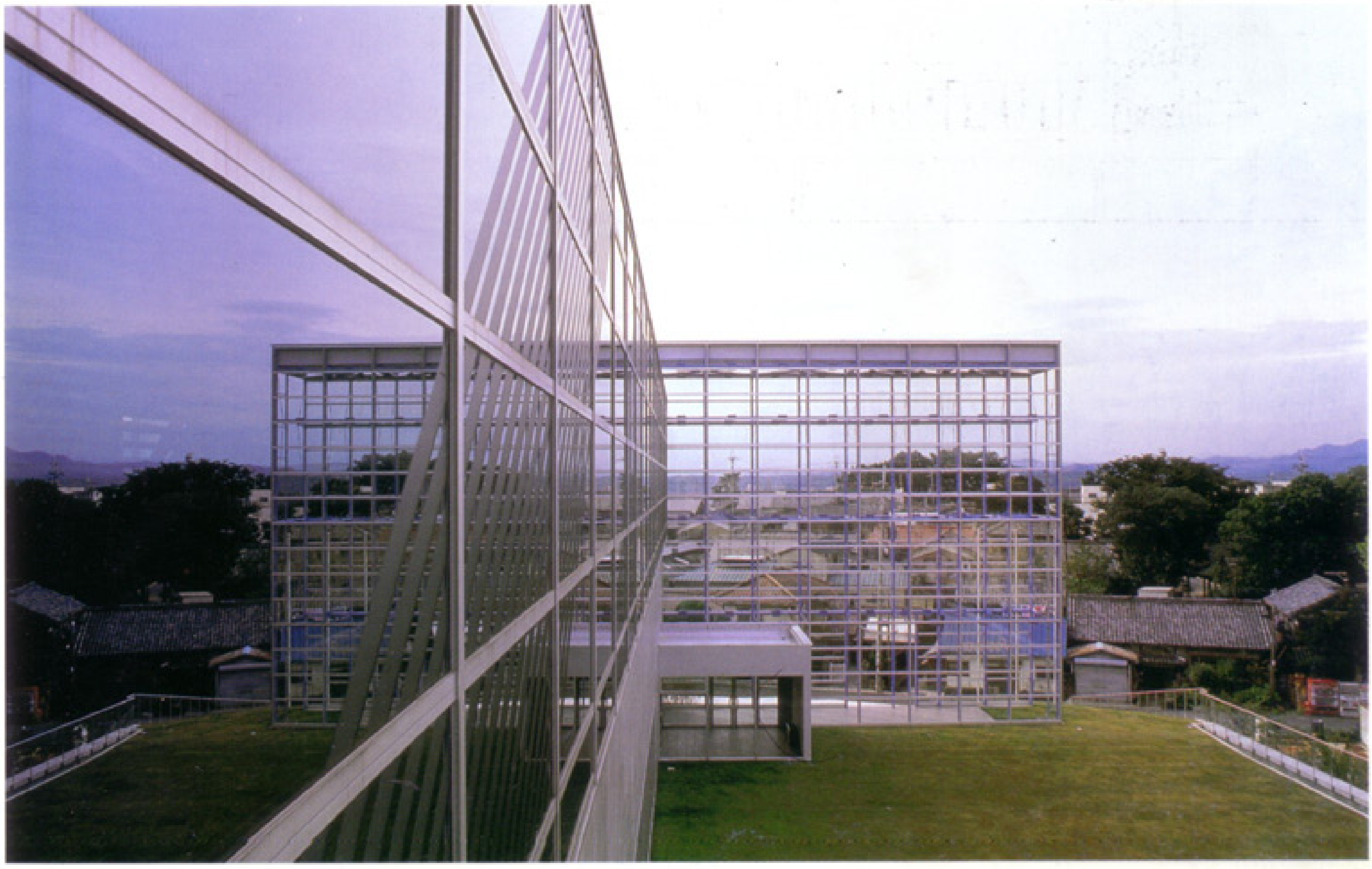

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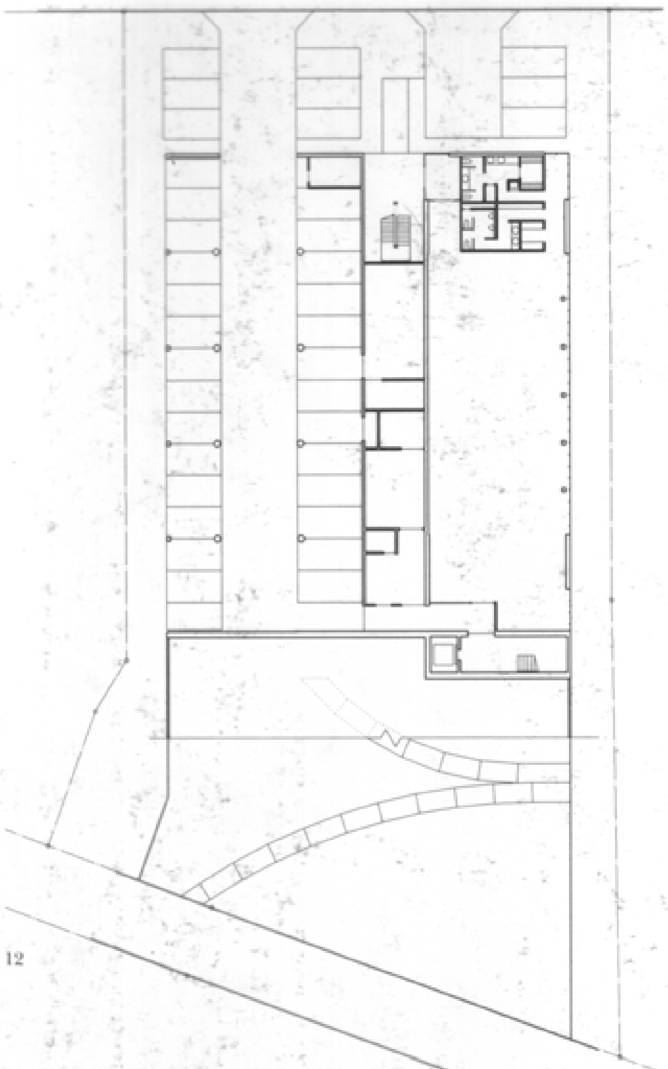

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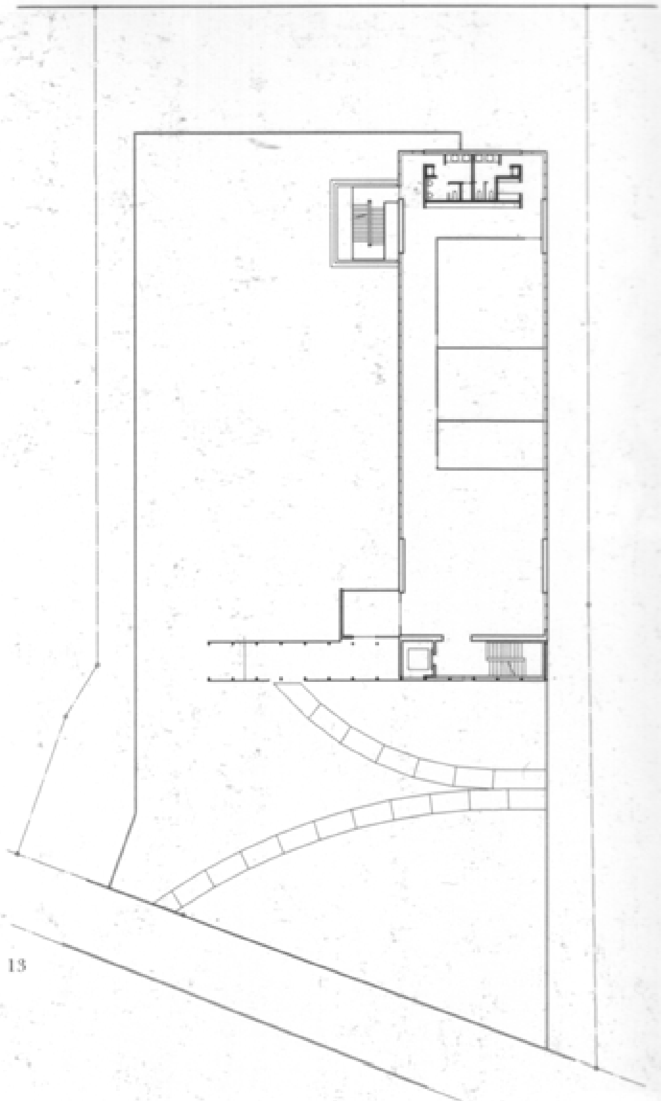

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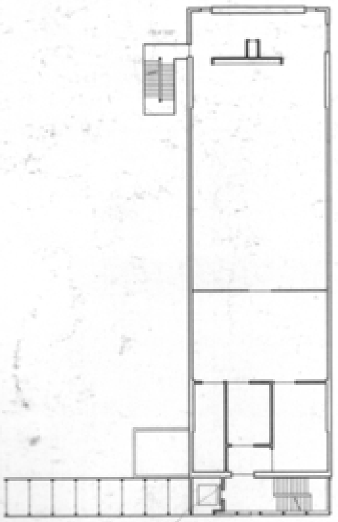
Scale 1:600 N



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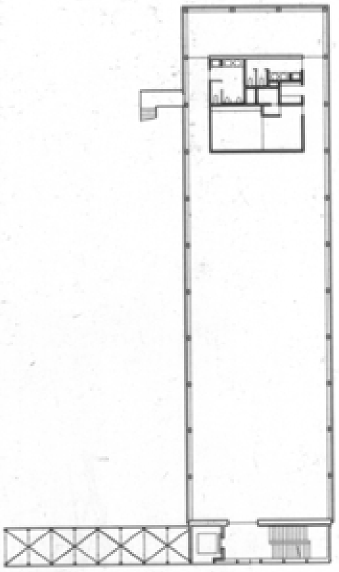

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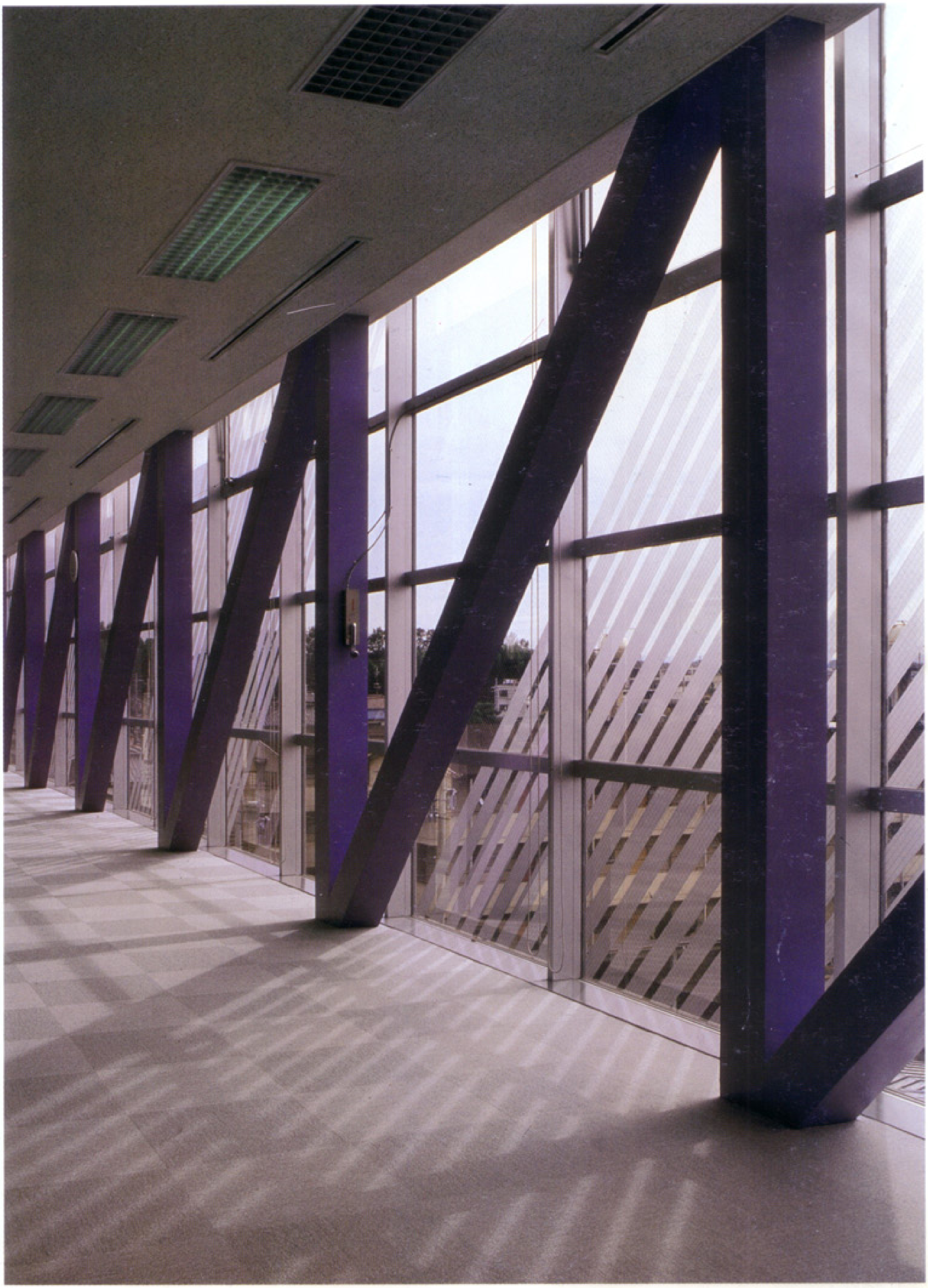
12 First floor plan (parking/office)
13 Second floor plan (entrance hall/convention hall)
14 Third floor plan (computer room)
15 Fourth floor plan (computer room)
16 Office space (fourth floor); frosted glass and bracing form a striped pattern which expresses the company's identity

Overleaf:
17 Inside the double wall



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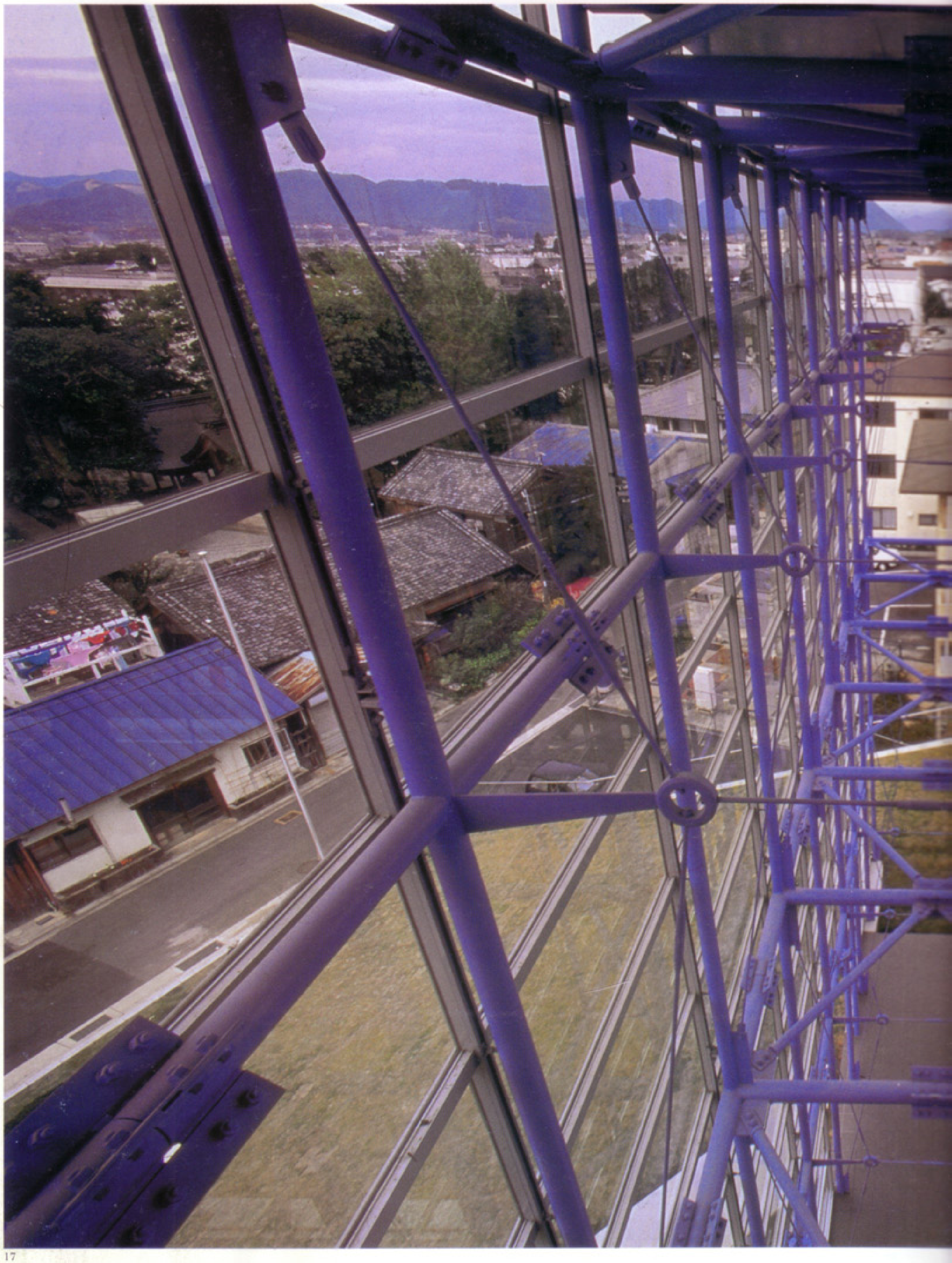

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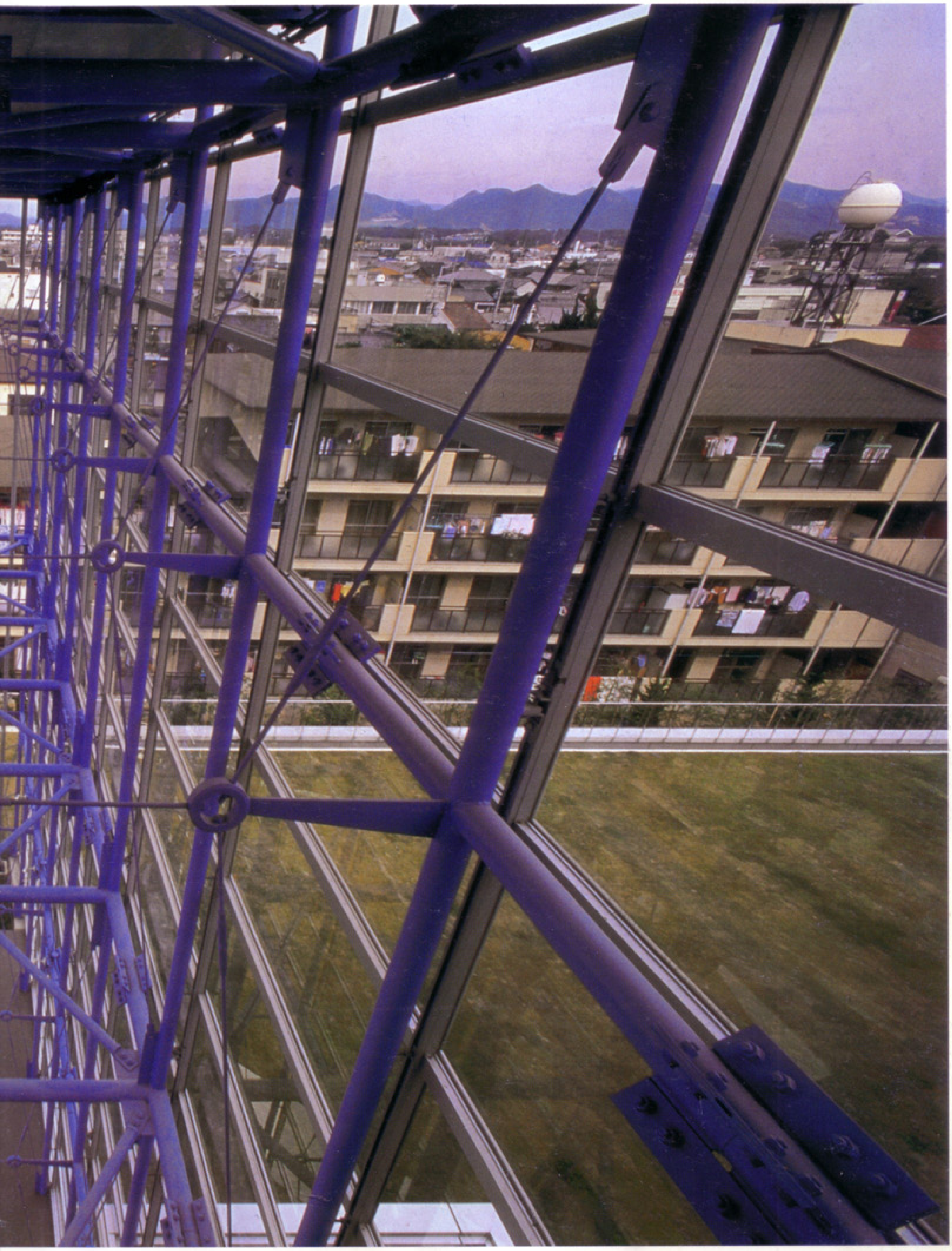

Busshoji Elementary School

Design/Completion 1991/1994
Himi, Toyama
Himi City
Site area: 15,099 square meters
Total floor area: 2,948 square meters
Reinforced concrete, steel

Busshoji Elementary School is located in a mountainous, snowy area of Himi City. The school is faced with a declining population (currently 120 students), and has one class for each grade. Our mandate was to create multi-purpose spaces that could accommodate future changes in the student population and be used by local citizens. The interior space therefore has a minimum of structural elements and walls to allow for flexible programming.

We believe that educational space should not articulate the regimental functions of teaching, but rather a sense of freedom in which teachers and students can create together. With this understanding, we decided the theme of the project should be 'a simple architectural shelter that gently fills the space.'

The south elevation is completely glazed. Walls around the multi-purpose hall are made of translucent double-layer polycarbonate panels, which provide a sense of open space. The roof contains long skylights that bring in natural light and a changing sense of landscape.

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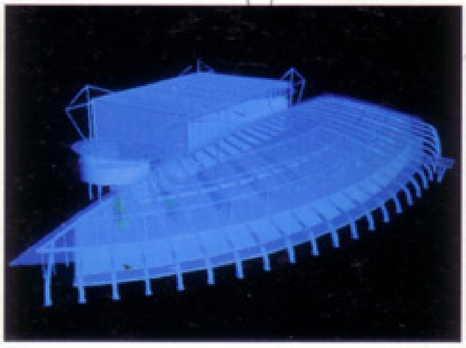

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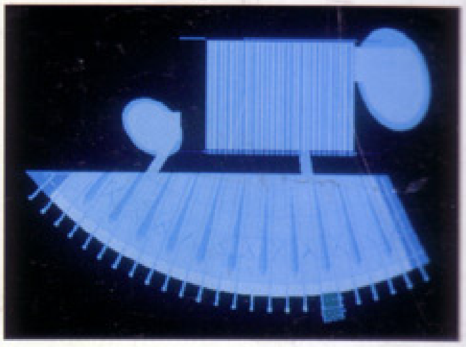

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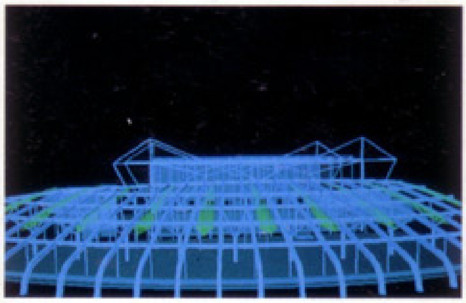

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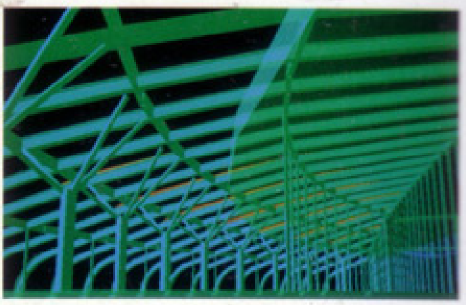

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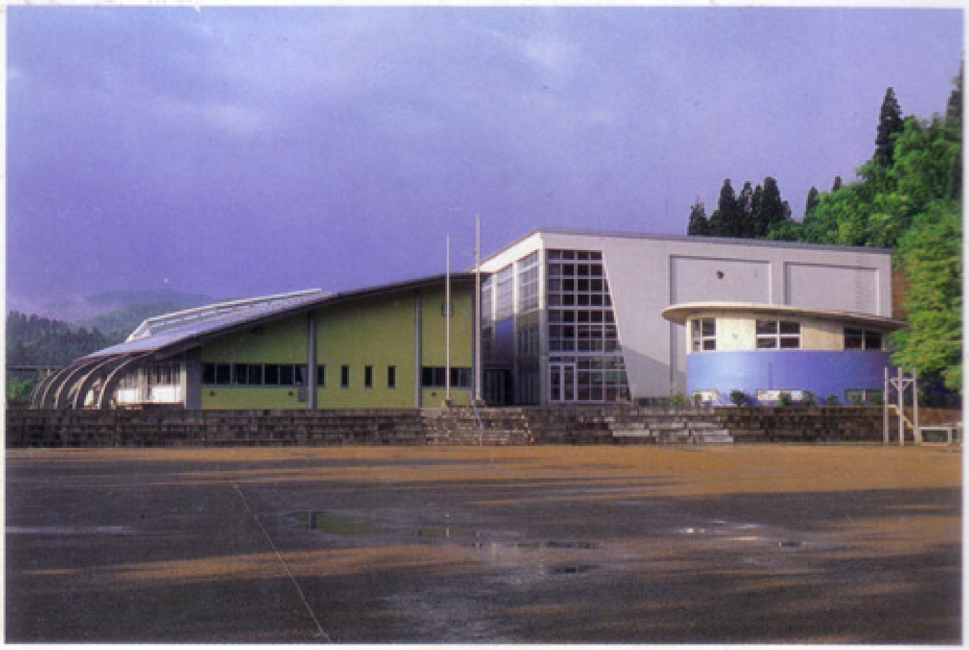

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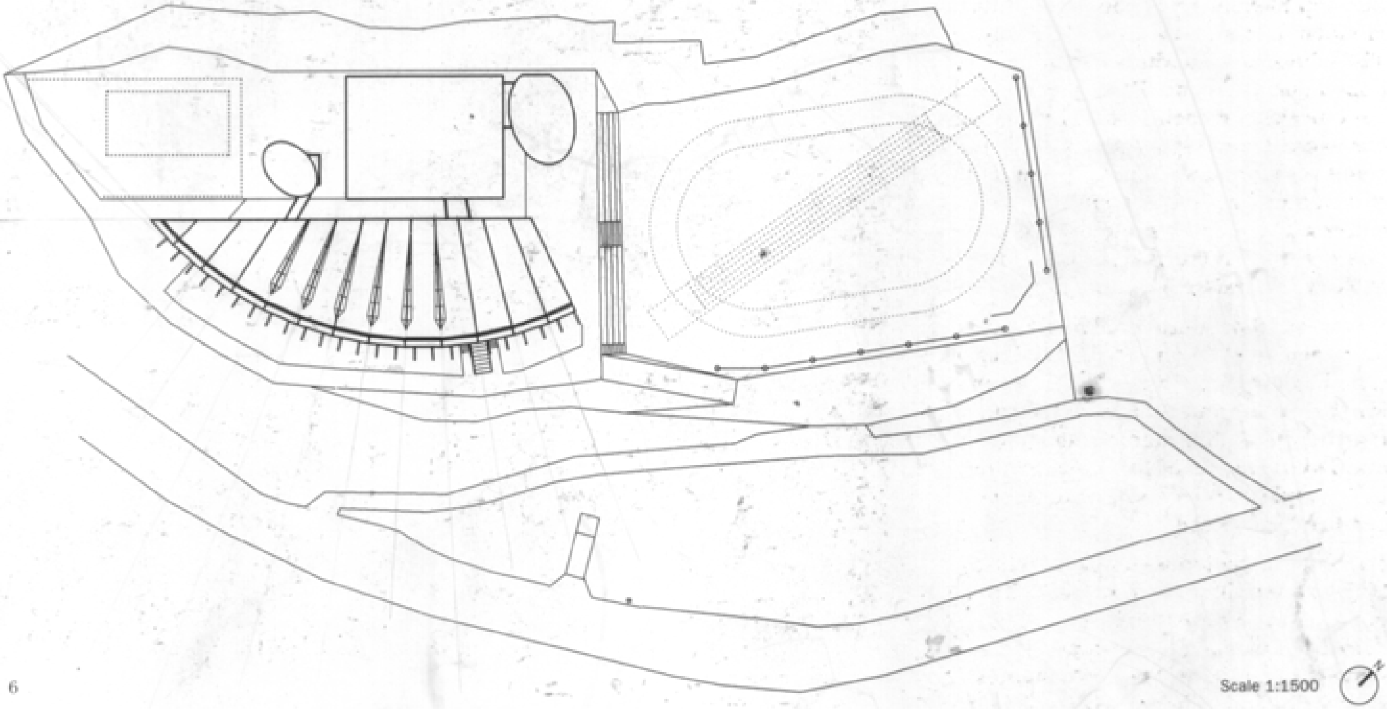
1 Overall view
2 Roof plan
3–4 Steel frame of classrooms (early construction phase)
5 Exterior view
6 Site plan
7 Section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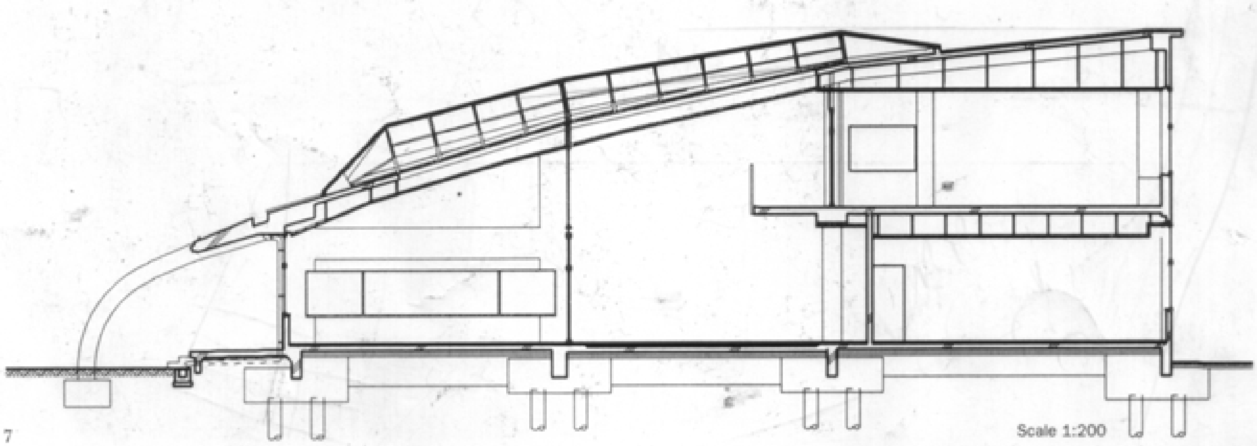
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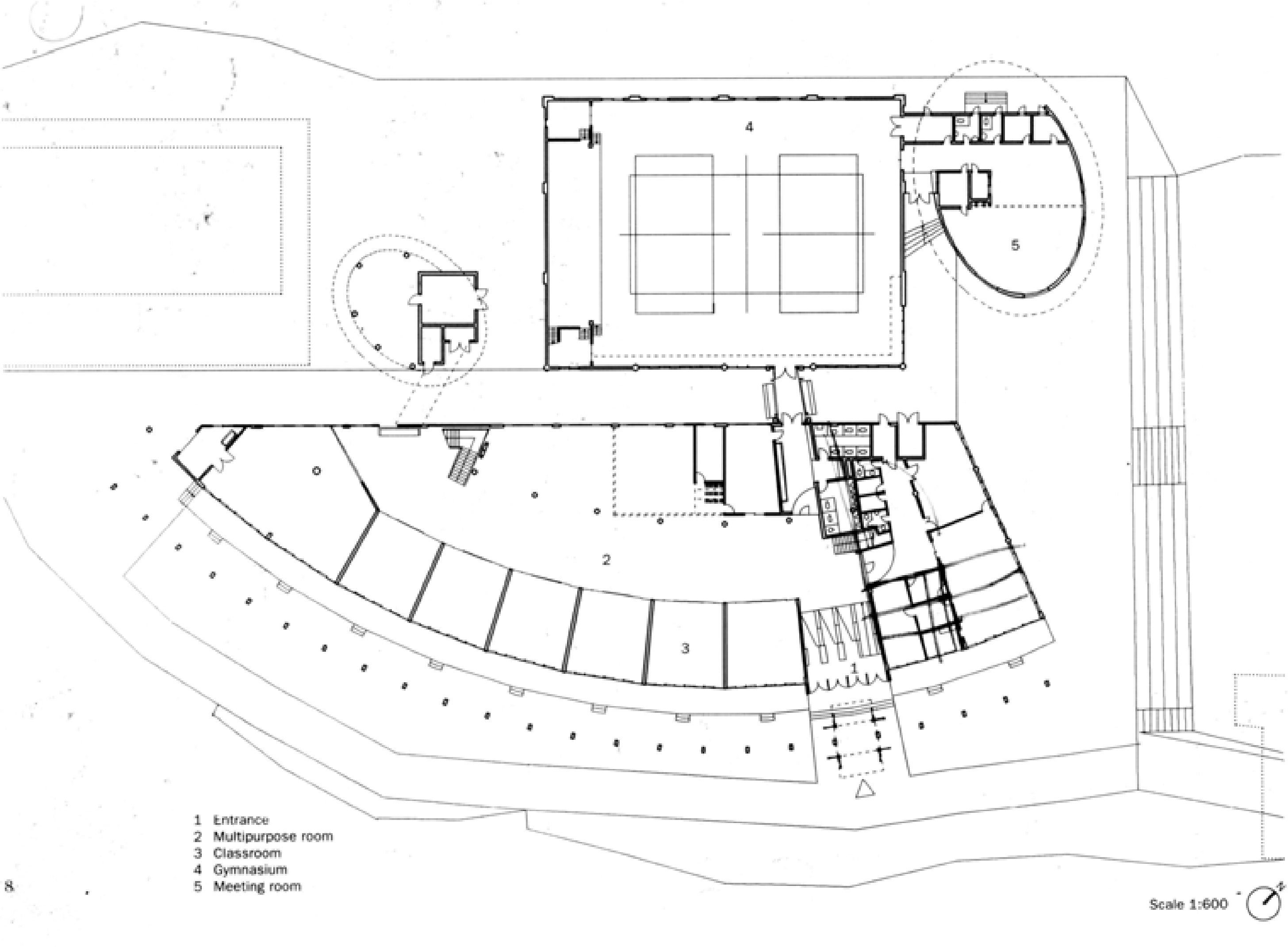
8 First floor plan
9 Main entrance

The school is a kind of soft-edged technological shelter full of responsive children showered with bright light; the mysterious music of a seashell-shaped space is combined with the fragrance of flowers and trees outside.

The four main blocks—classrooms, music room, gymnasium, and activity rooms—have separate identities but are connected to give a sense of overall unity. The building blends into the surrounding landscape but also has a contemporary nature, not unlike a UFO that has landed on the hill. I would like to think that the beauty of nature and the spirit of technology—reality and unreality—coexist to form a new landscape.



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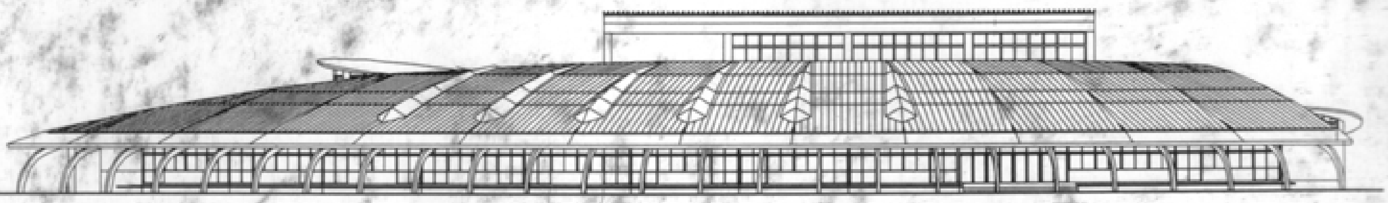

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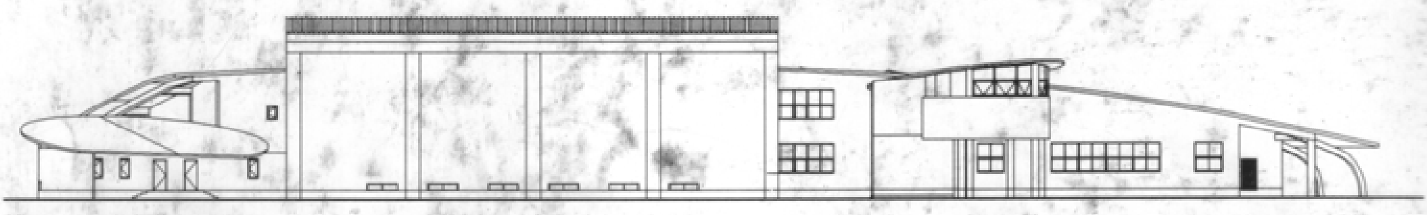

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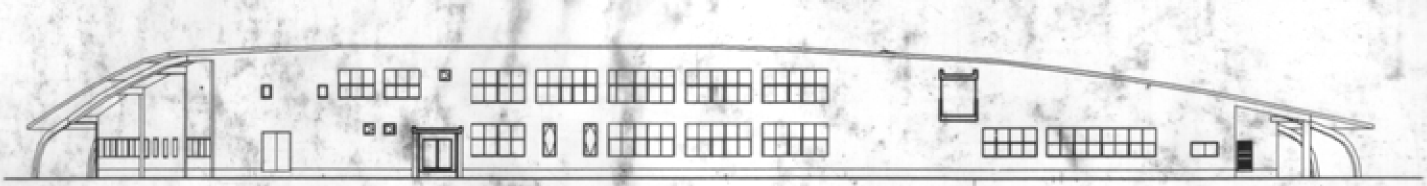

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Scale 1:500

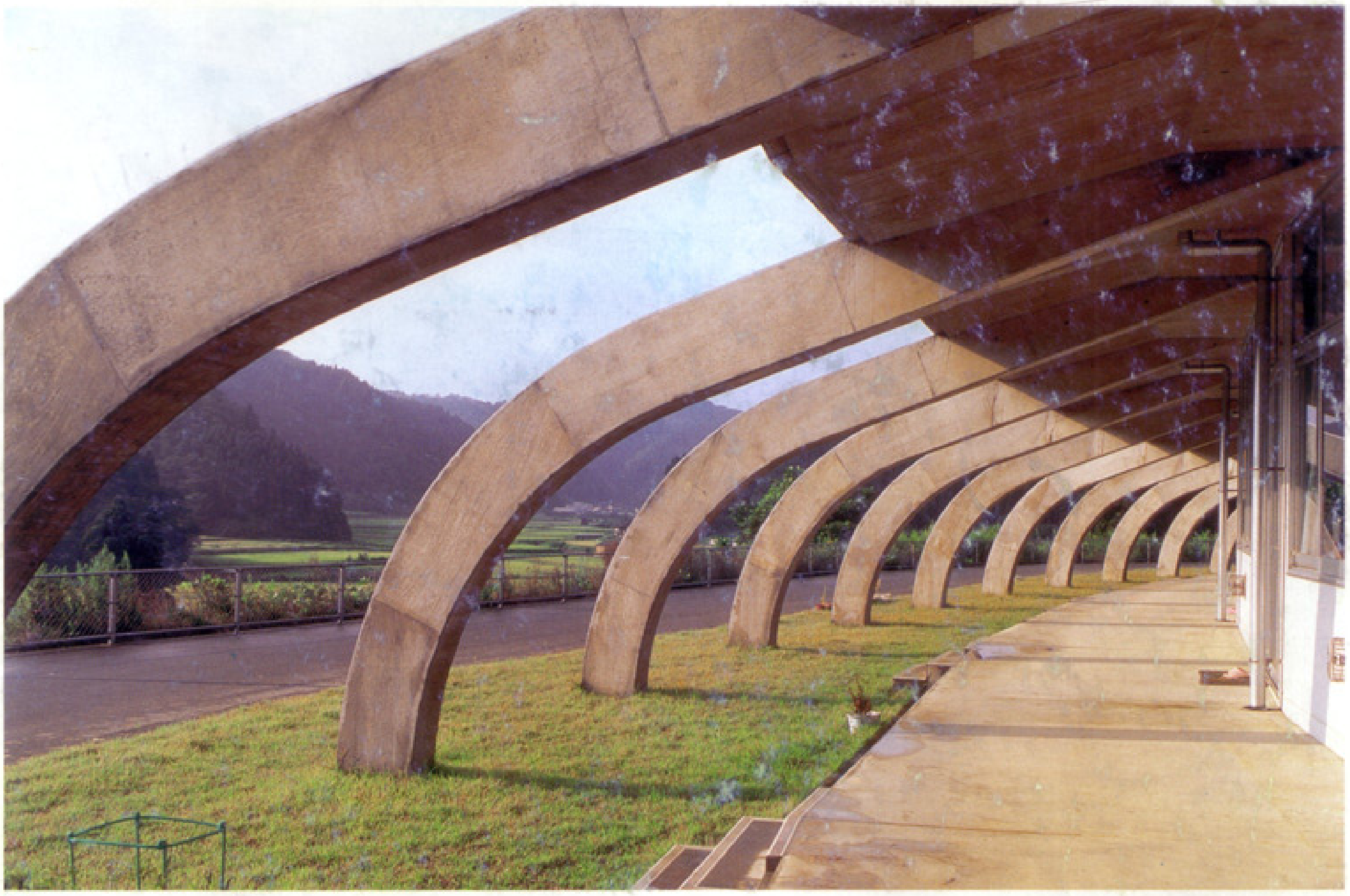
10 East elevation

11 North elevation

12 West elevation

13 Continuous arches forming a semi-outside space in front of classrooms

14 The building form has been chosen to complete the hill, which has been half cut away



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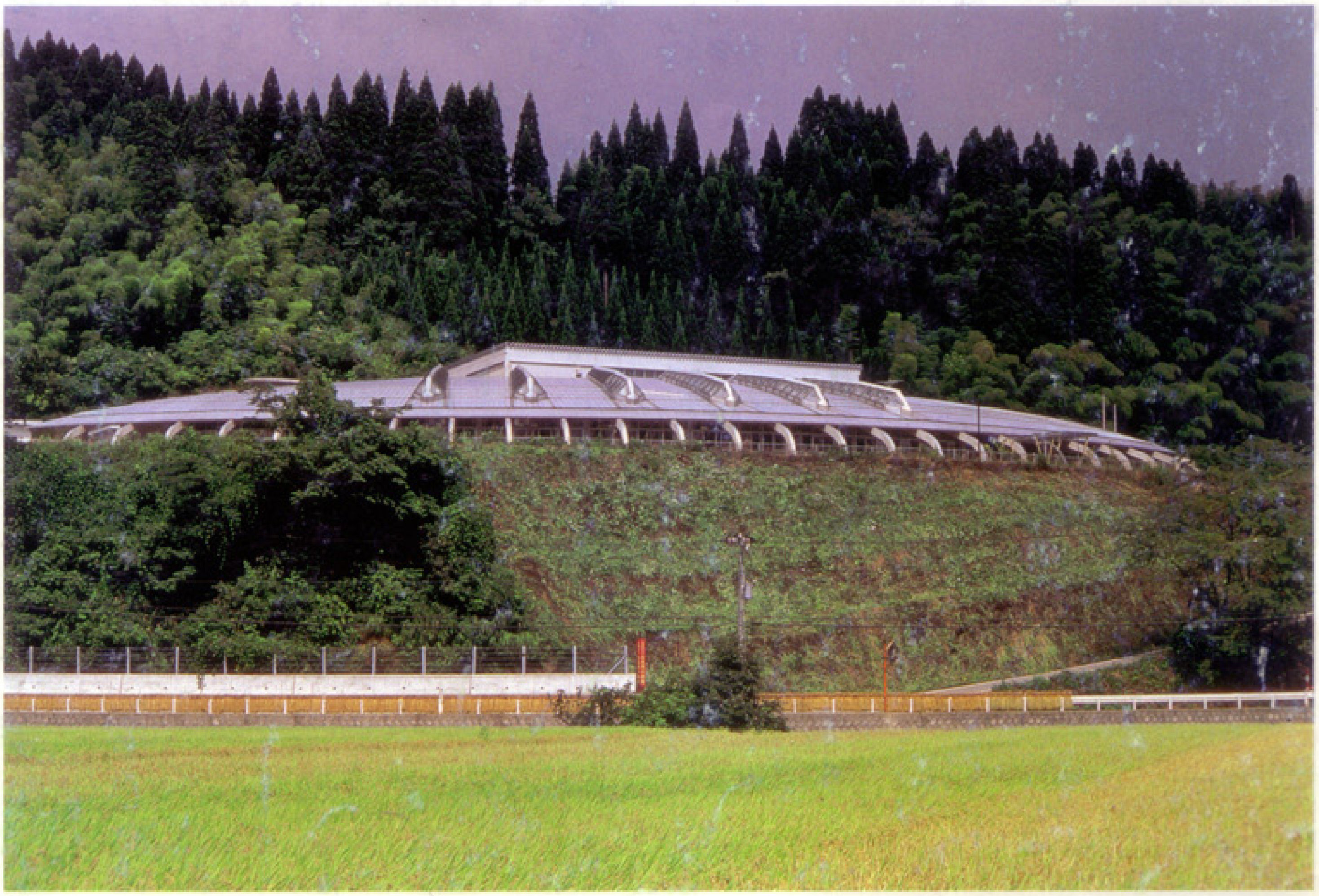

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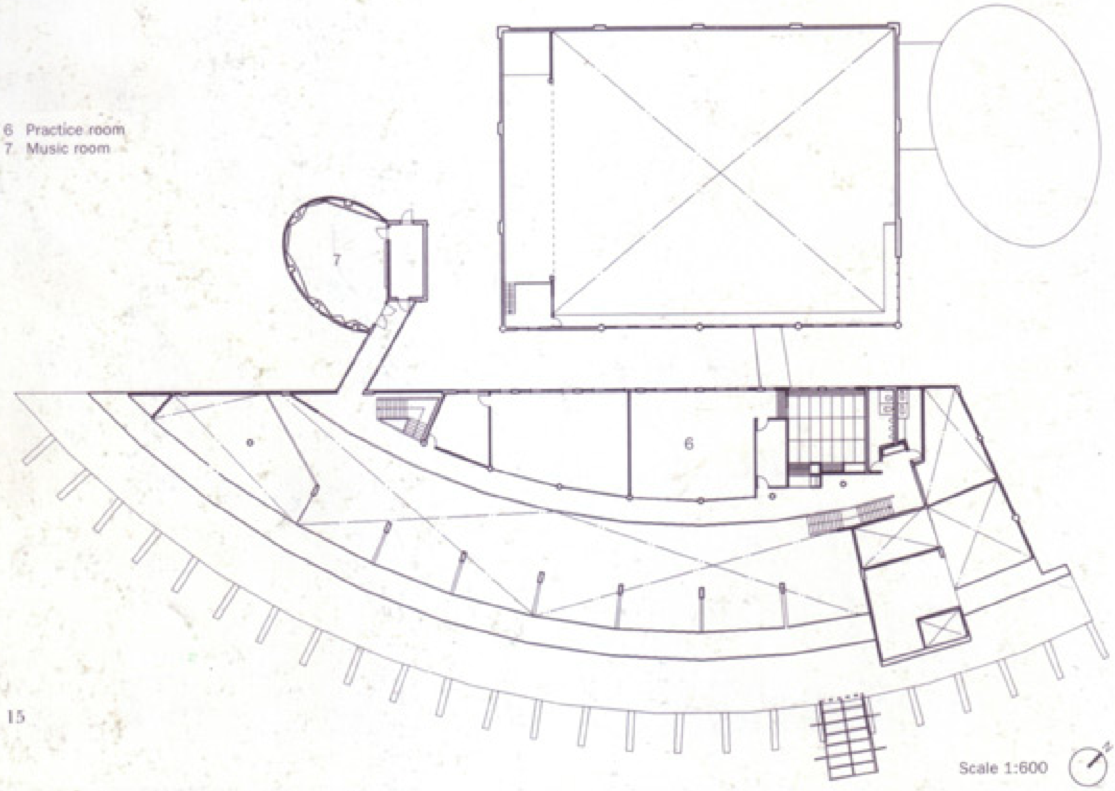
15 Second floor plan

16 Second floor corridor

17 Classrooms arranged along soft arc



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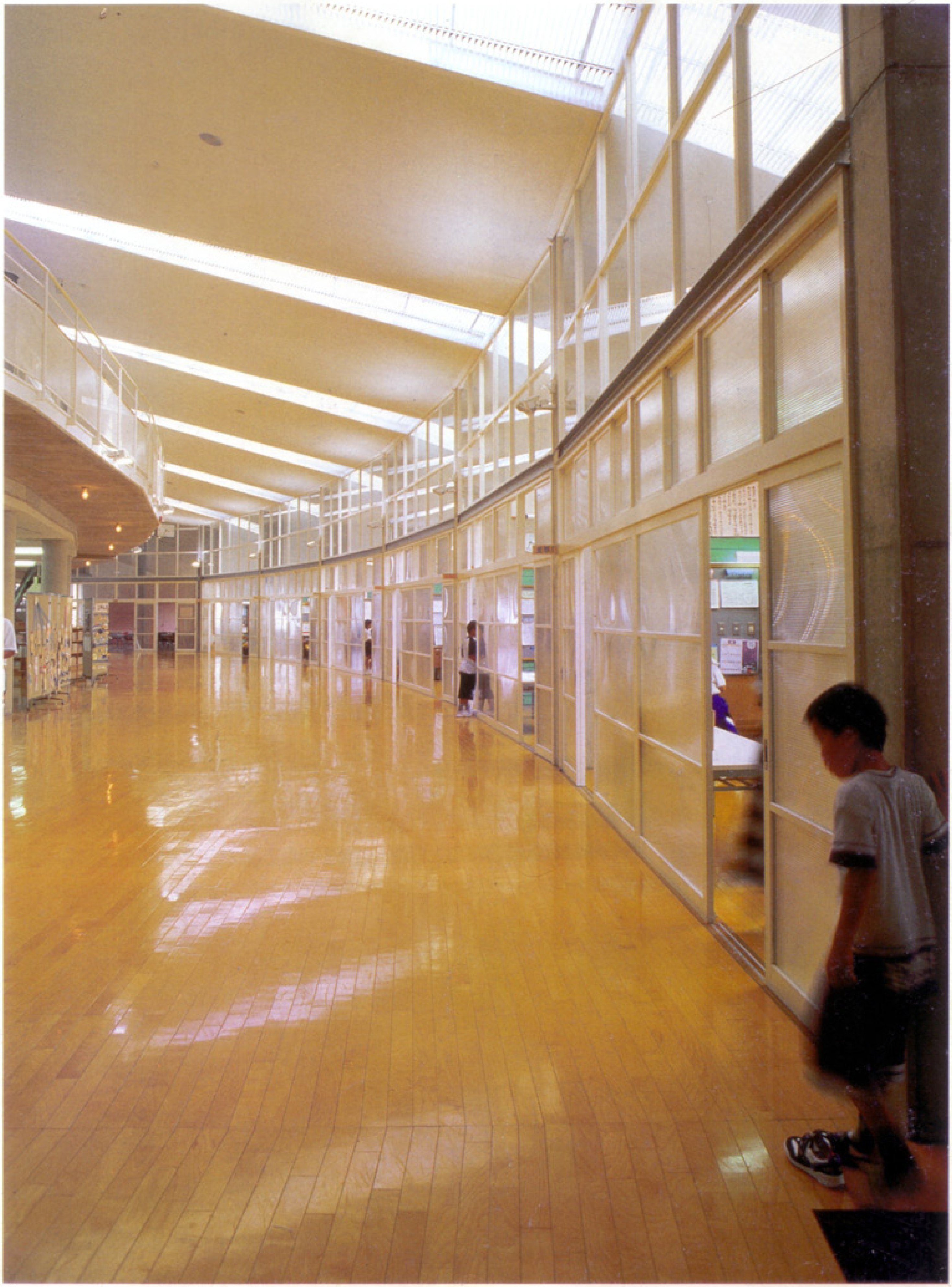

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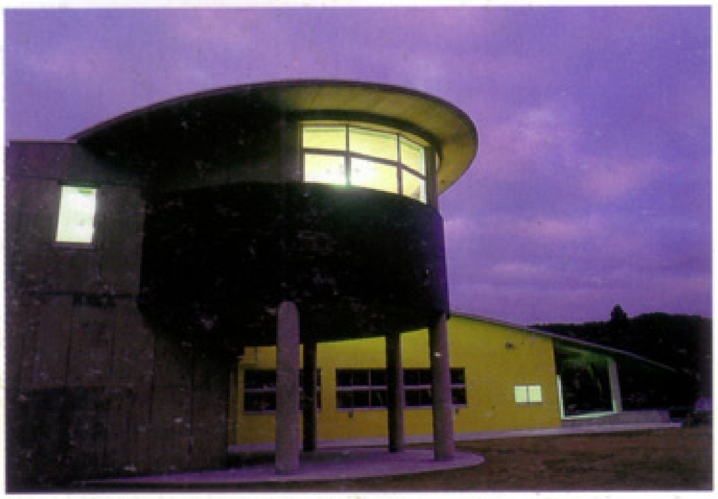

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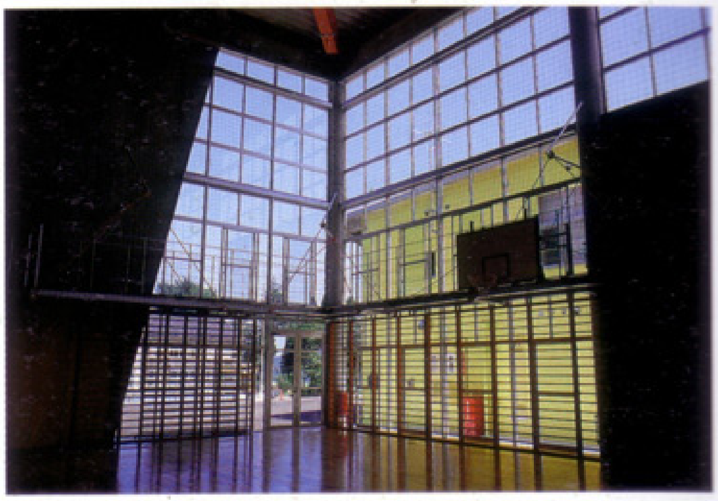

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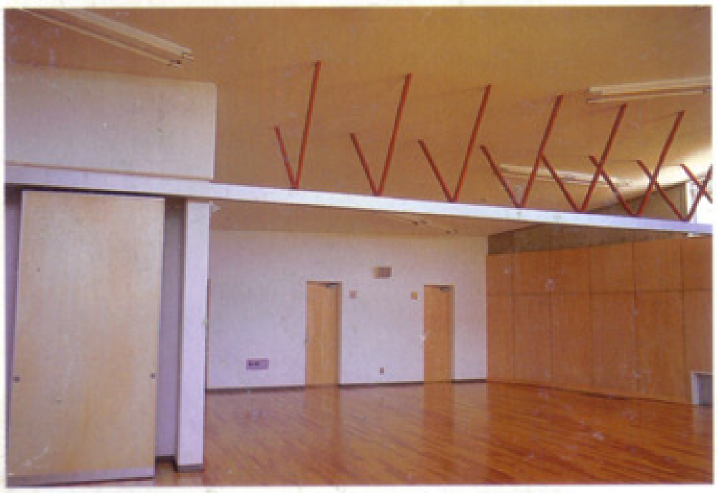

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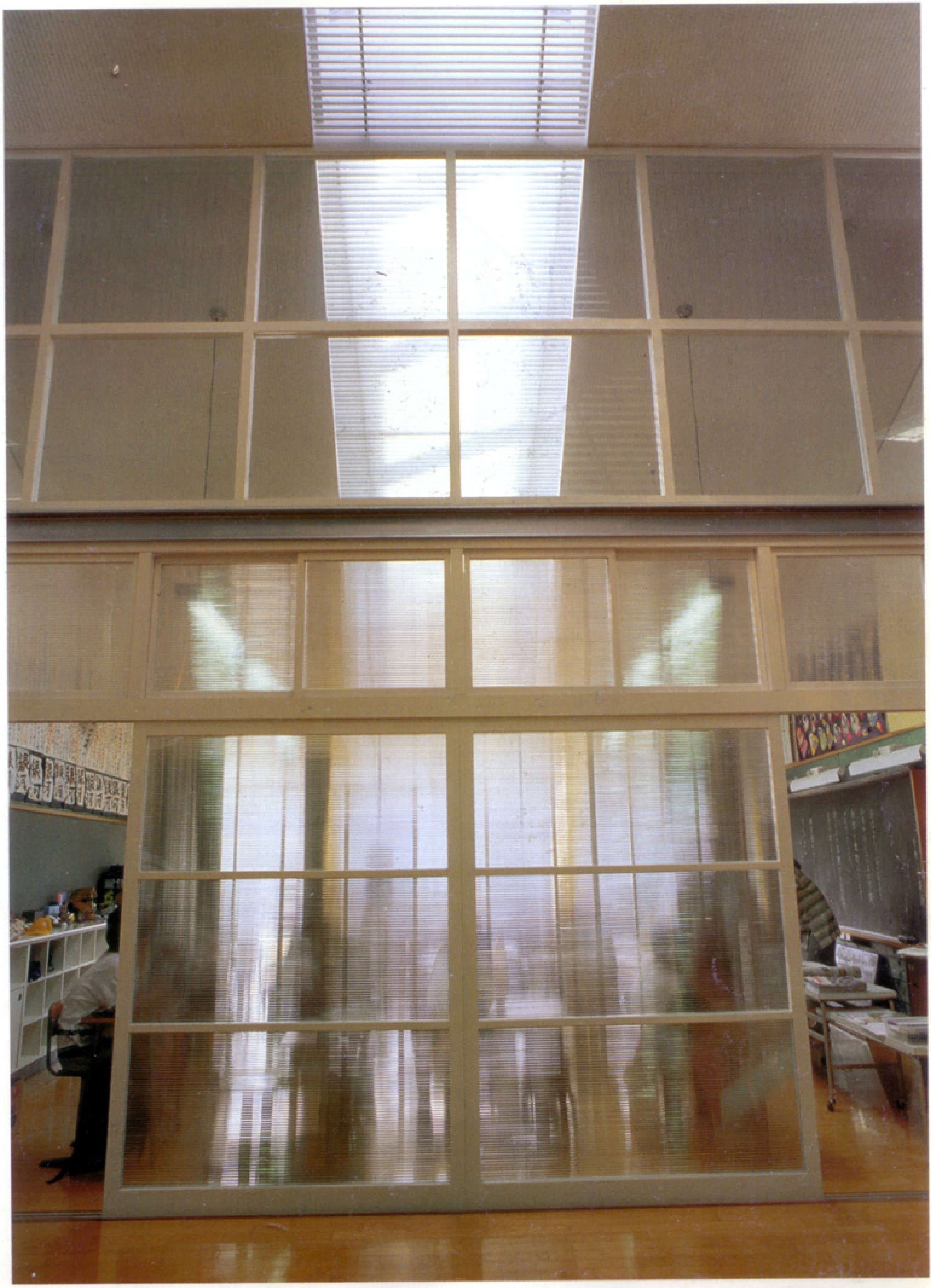
18 Exterior night view of music room
19 Gymnasium interior
20 Meeting room interior
21 Partitions between classroom and multipurpose room



21

Oshima-Machi Picture Book Museum

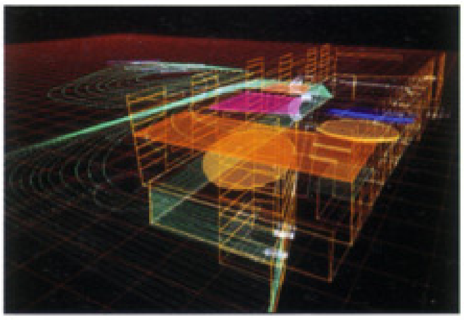
Design/Completion 1992/1994
Imizu, Toyama
Oshima-Machi
Site area: 9,112 square meters
Total floor area: 2,413 square meters
Reinforced concrete, steel

This building was designed to accommodate the expanding activities of the noted *ehon* (picture book) cultural programs of the town. From the start of the project, we were involved with the creation of a building program that would encourage both local citizens' initiatives in book writing, and a wider range of community activities with the *ehon* as a catalyst.

Within the flat topography of the town (which has only a 5-meter variation in grade), we wanted to create a place of fantastic power, in the form of a hill, as a kind of cultural "magnetic pole". Because the site is divided into three parts by rural paths, three hills naturally evolved. These are arranged in order of height from the entry point, creating a diagonal perspective that leads to the woods beyond the northeast corner of the site. Into this landscape we gently placed a simple, ship-shaped, airy shelter.

The interior space is treated as an extension of the exterior space. A large oval-shaped library, a stepped performance hall with a forced perspective, a fixed-seat theater, and a trapezoidal computer graphics workshop

Continued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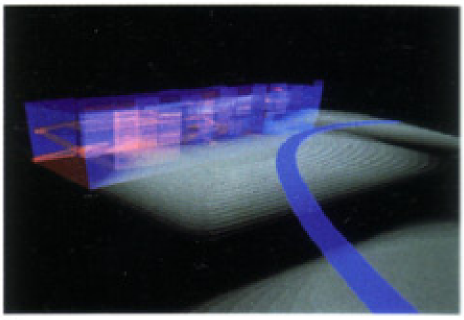
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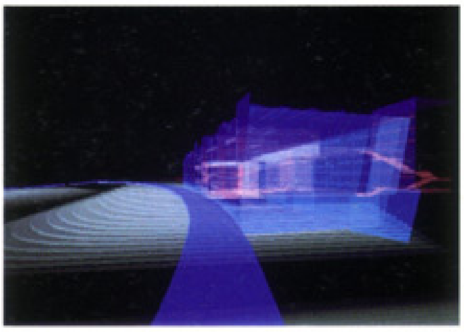
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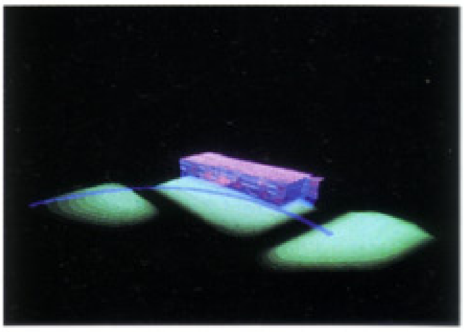
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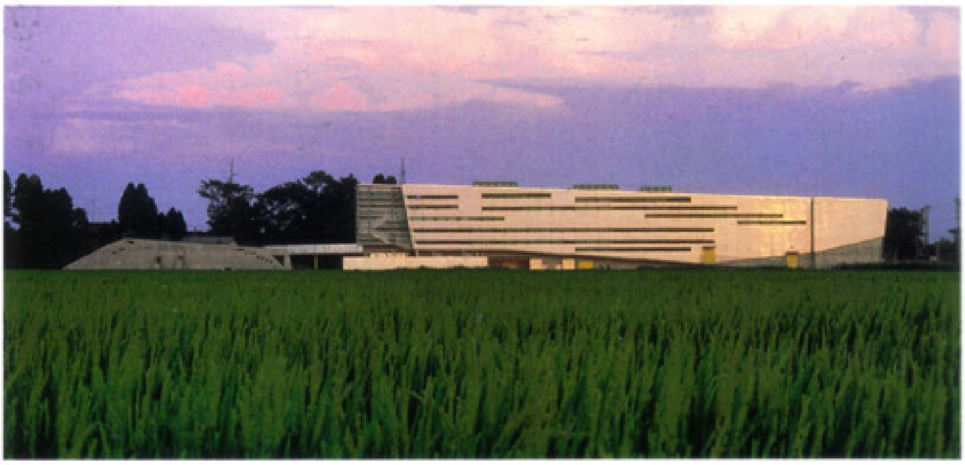
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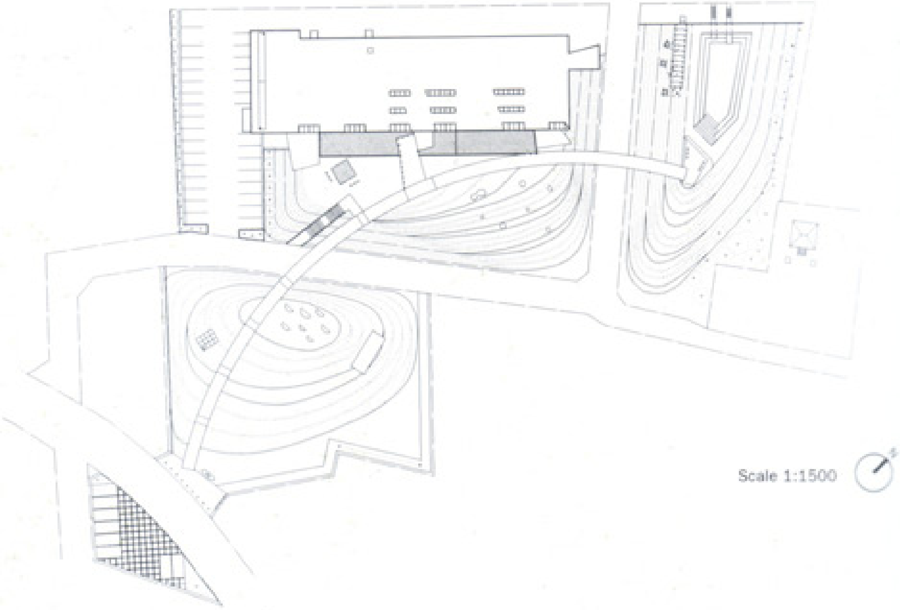
1–4 Computer renderings
5 A "ship" floating on a rice field
6 Stepped grass field

6

are placed along the meandering interior ramp. The essence of the *ehon* is a combination of smooth, uninterrupted storylines and vivid visual scenes that develop page-by-page. Our intention was to reflect this *ehon* composition in architecture by connecting various places with circulation spaces such as ramps and bridges, thereby providing visitors with a sequential experience of these places. Rather than focusing on narrow functional purposes, we included unprogrammed architectural places to provoke unexpected happenings.

The adjoining park is a continuation of the interior space. The sound of a water harp, the breeze under a wind arch; an amphitheater on a hill: these experiences are scattered around the site. We hope that all these interior and exterior spaces will foster new development of the *ehon* culture.



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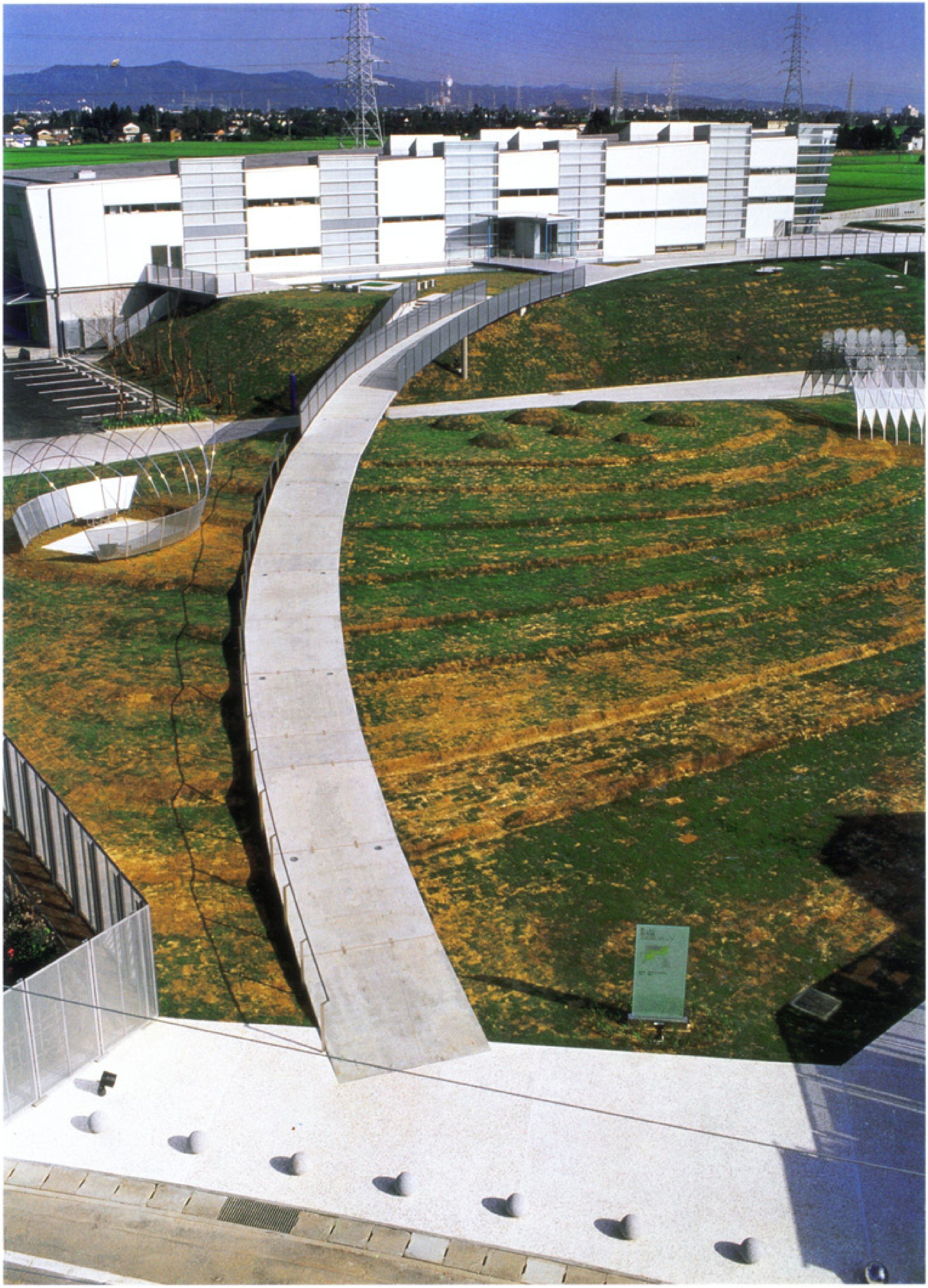
7 Site plan

8 Overall view of the building form the base of the slope

9 A "ship" on the hill



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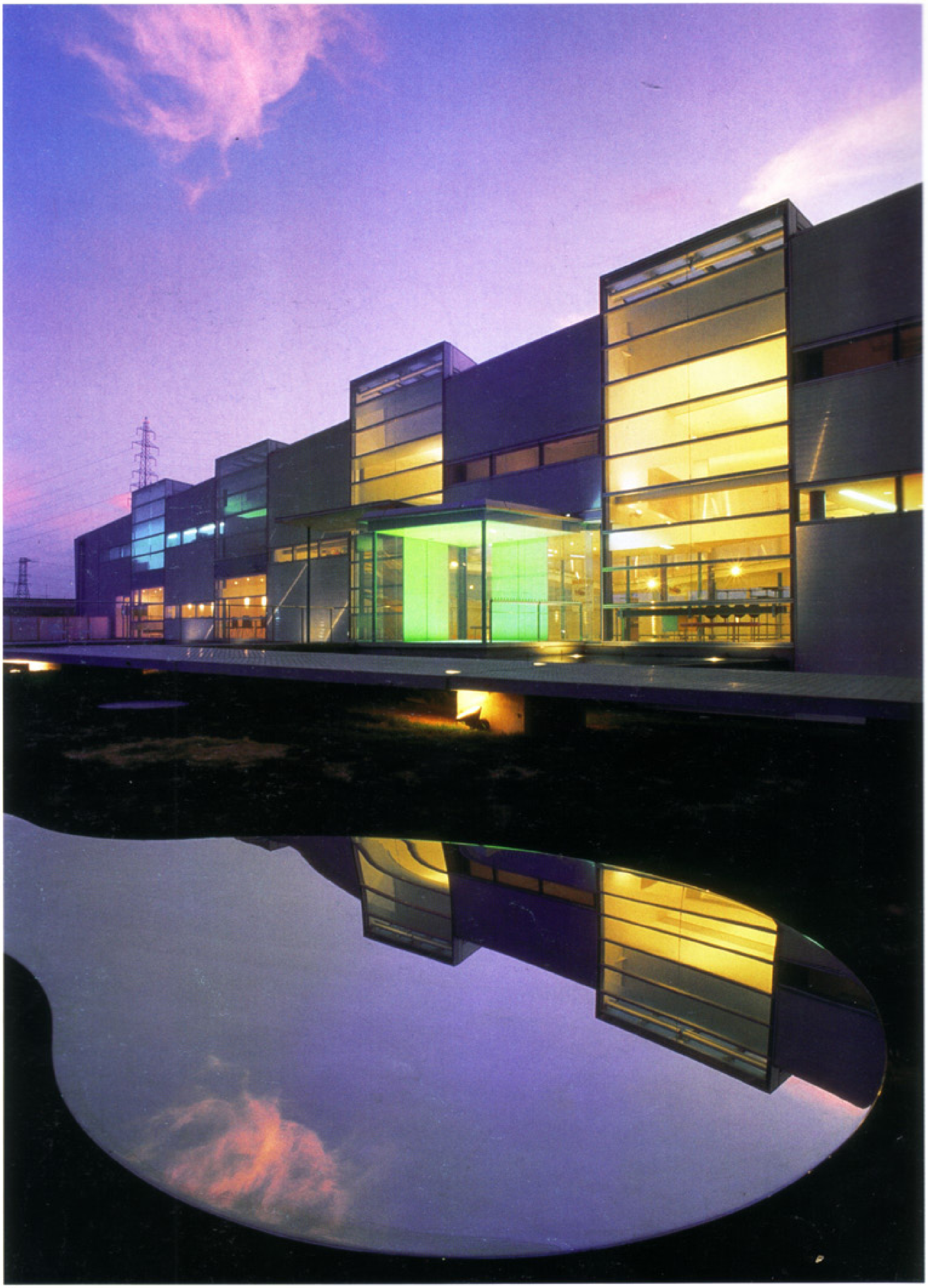

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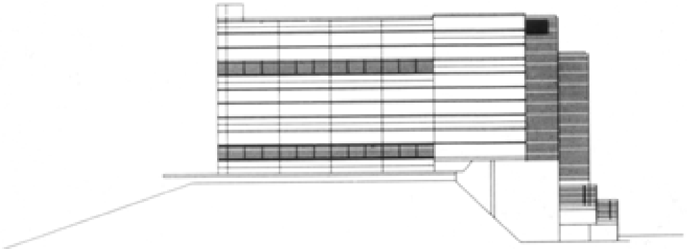
10 Table reflecting the changing sky
11 East elevation
12 West elevation
13 South elevation
14 North elevation
15 Section



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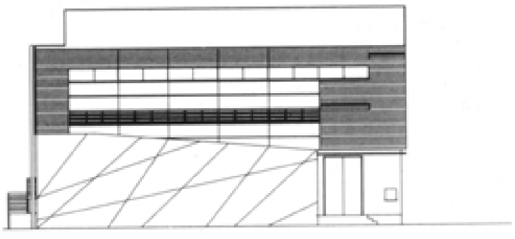

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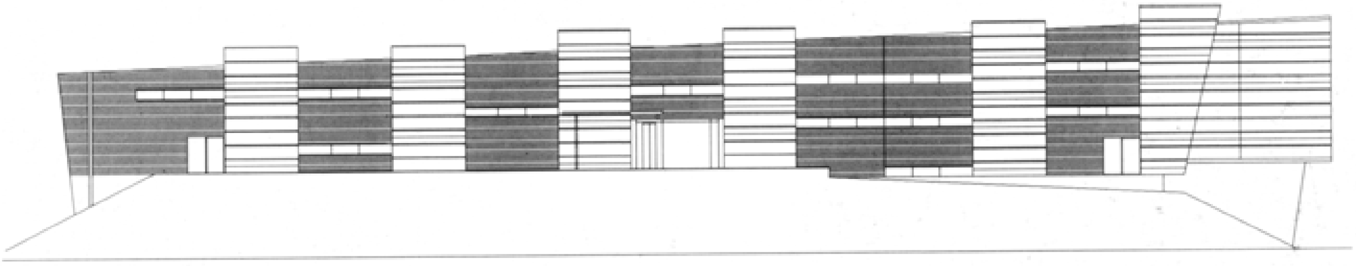

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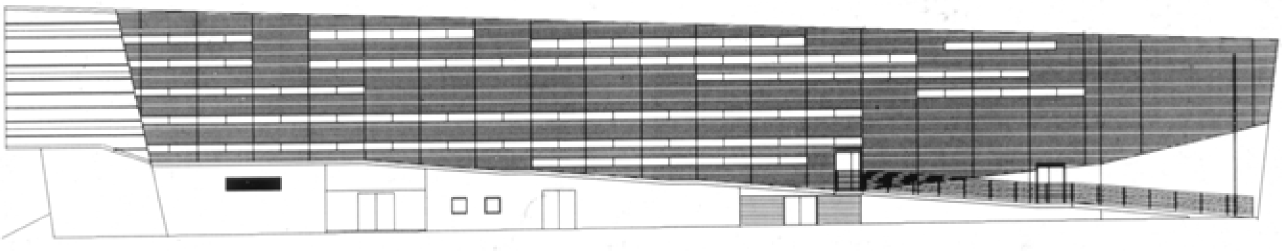

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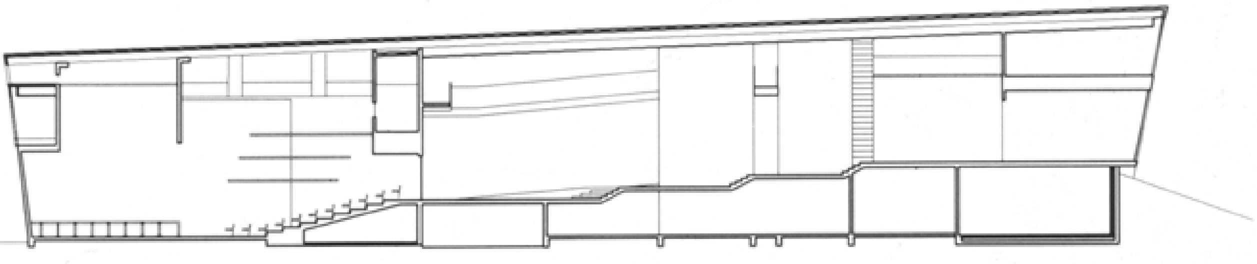

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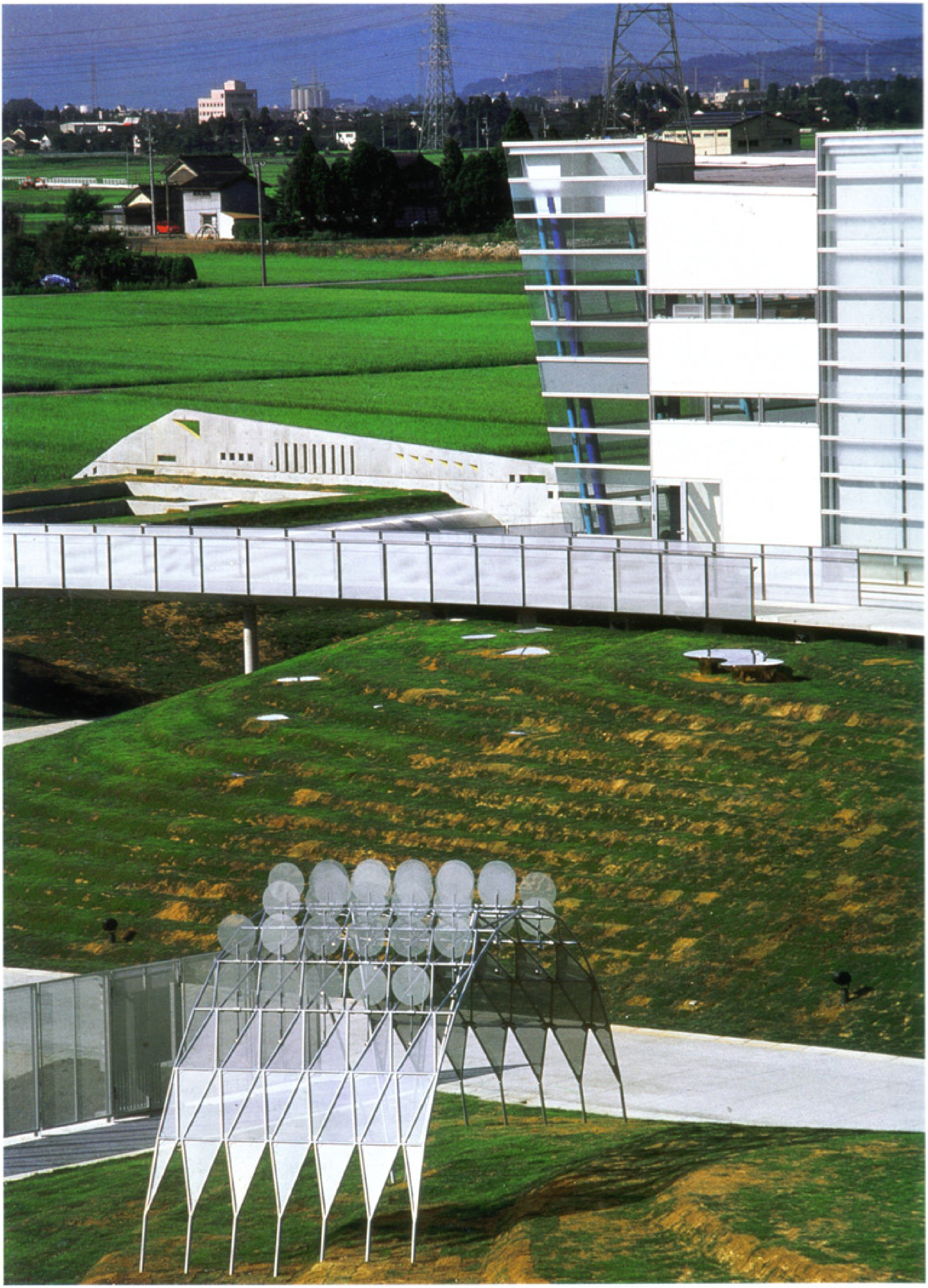
Scale 1:400



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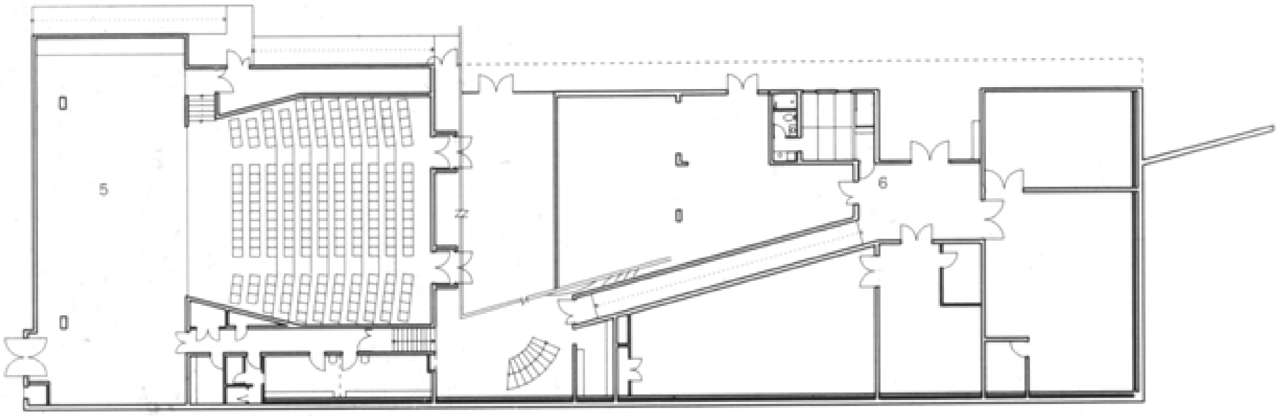
16 The wind arch and open-air theater
17 Water jets
18 Illuminated glass floor at entrance
19 View of the underground space

18

19

J

1. Entrance
2. Library
3. Exhibition room
4. Performance hall
5. Theater
6. Stock area
7. Printing room
8. Workshop
9. Computer room
10. Meeting room
11. Office



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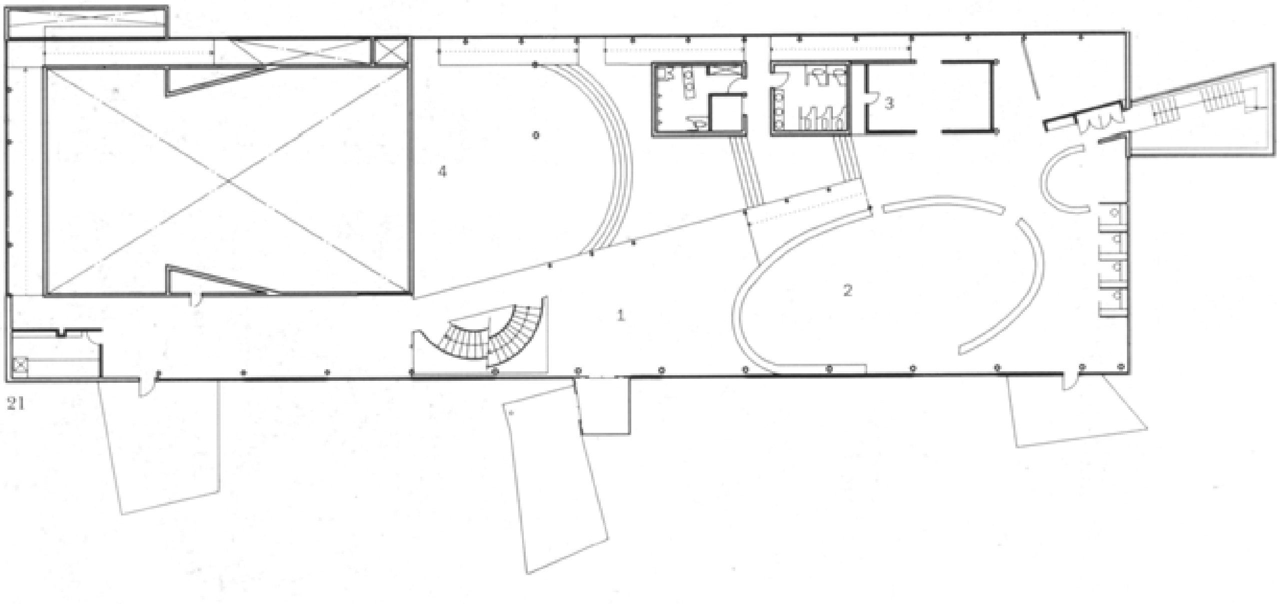

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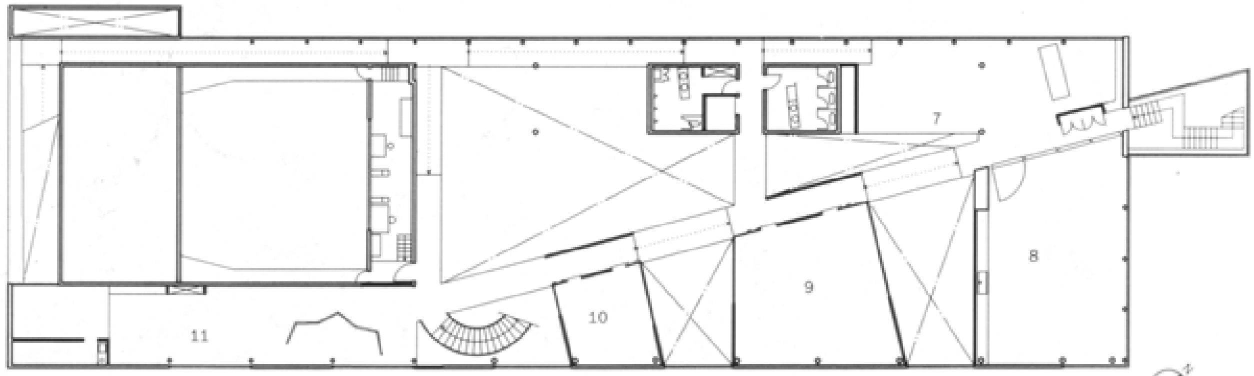
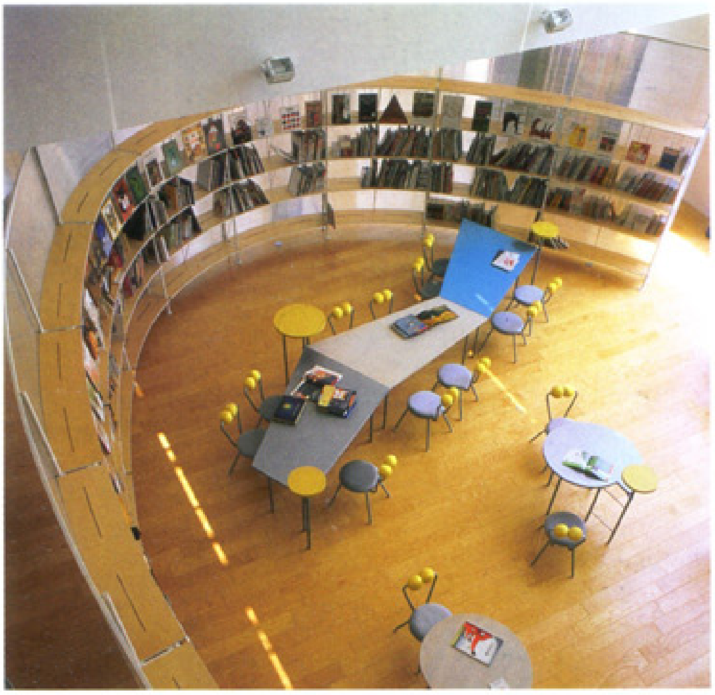


22

Scale 1:400 N

20 First basement level plan
21 First floor plan
22 Second floor plan
23 Oval-shaped library
24 Workshop (second floor)
25 Entrance hall
Overleaf:
26 The internal shape of the building is visible from the performance hall



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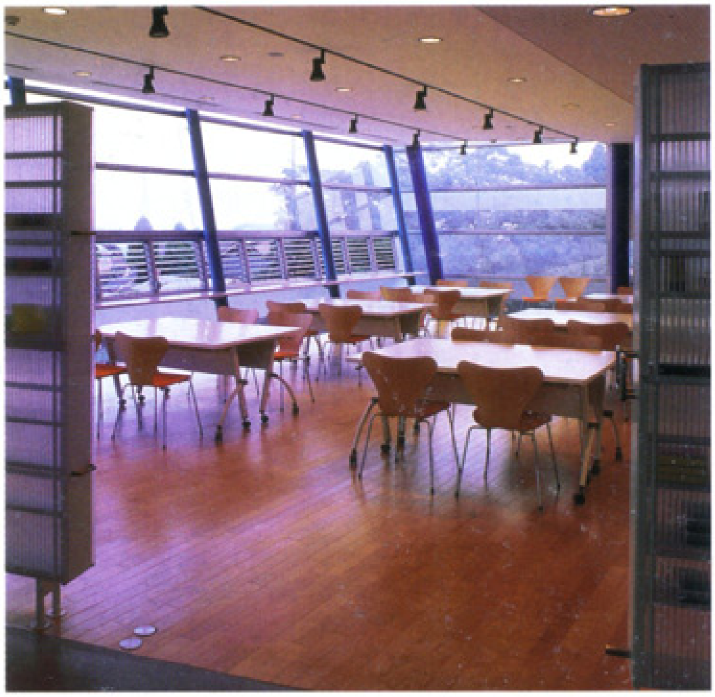

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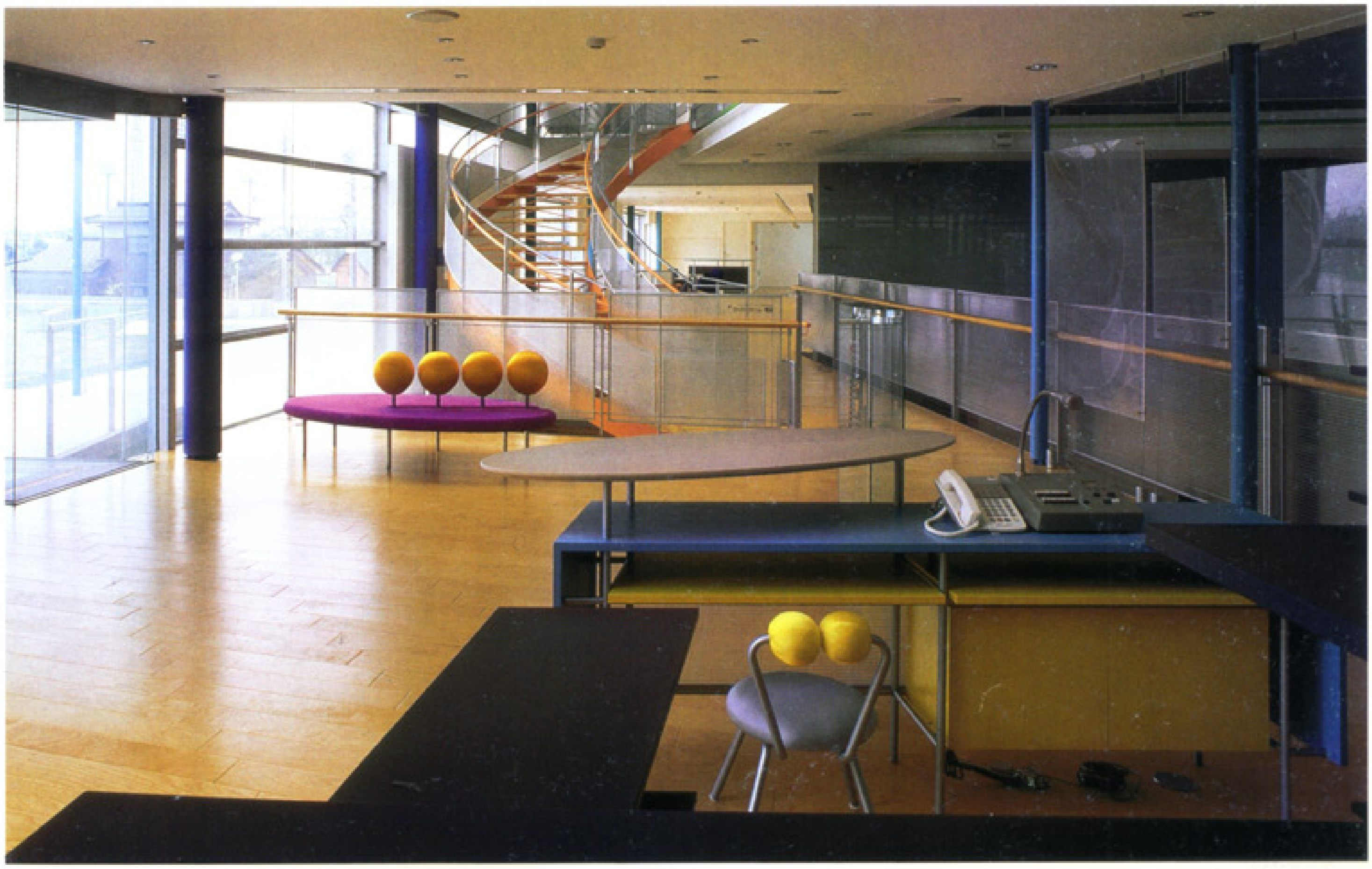

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27 Reading corner on the first floor
28 Basement hall with seating for 200
29 Slope at the first floor
30 Horizontal windows on the north side (second floor)

29

30

Sumida Culture Factory

Design/Completion 1990/1994
Sumida-ku, Tokyo
Sumida-Ku
Site area: 3,400 square meters
Total floor area: 8,448 square meters
Reinforced concrete, steel

حدود - همسایگی

جدا انداختن - [illegible] سپردن

The Sumida Culture Factory is in a neighborhood of rowhouses and alleyways—a pocket of the city where the scale of Tokyo from years past still exists. A major theme of our design was to carefully consider the relationship between the large volumes required in the new building and the delicate existing fabric, in order to create a new kind of cityscape. A second theme was to promote the networking of various activities through the creation of "communication spaces" within the complex.

Constructed on a constrained and irregularly shaped site, the building mass is distributed in three blocks around a central plaza. The plaza connects to three existing neighborhood passages, providing access through the site that was previously impossible. The west block contains meeting facilities; the east block contains exhibition halls, an information center, an audio-visual library, and media studios; and the north block houses a community education center. Most of the interior space is left as open as possible to allow for programming flexibility.

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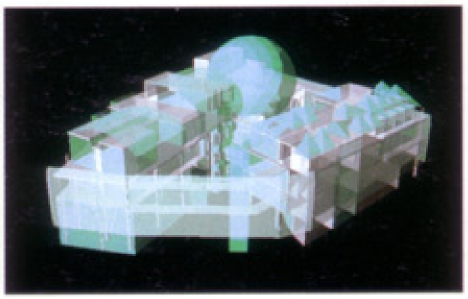
studios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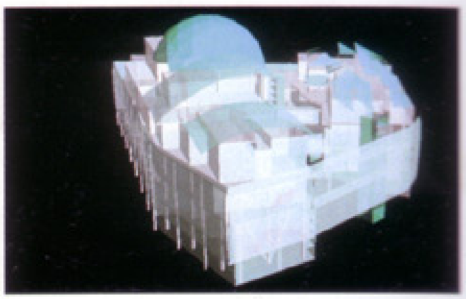
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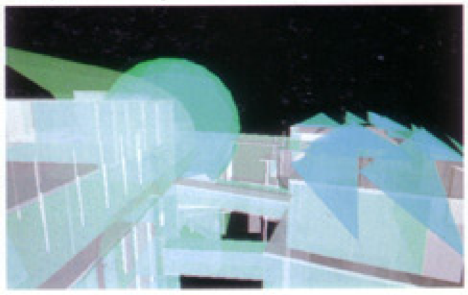
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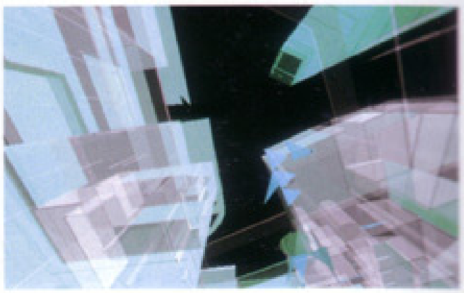
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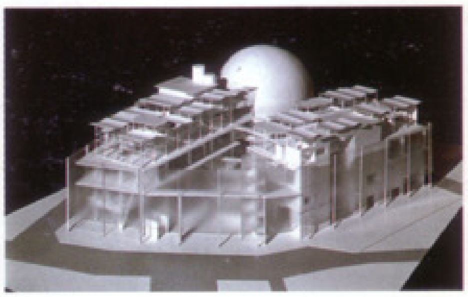
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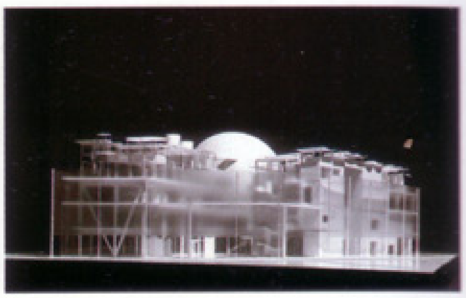
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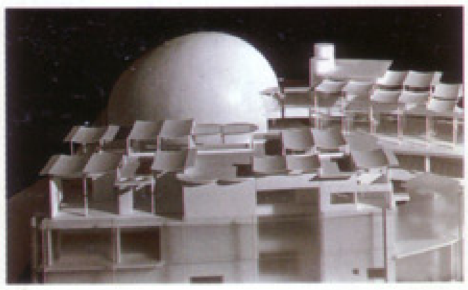
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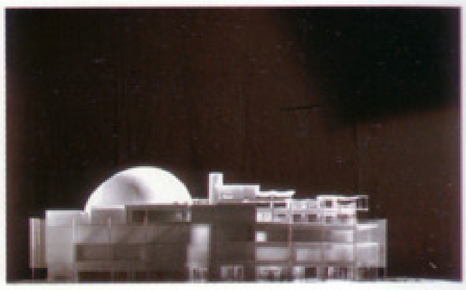
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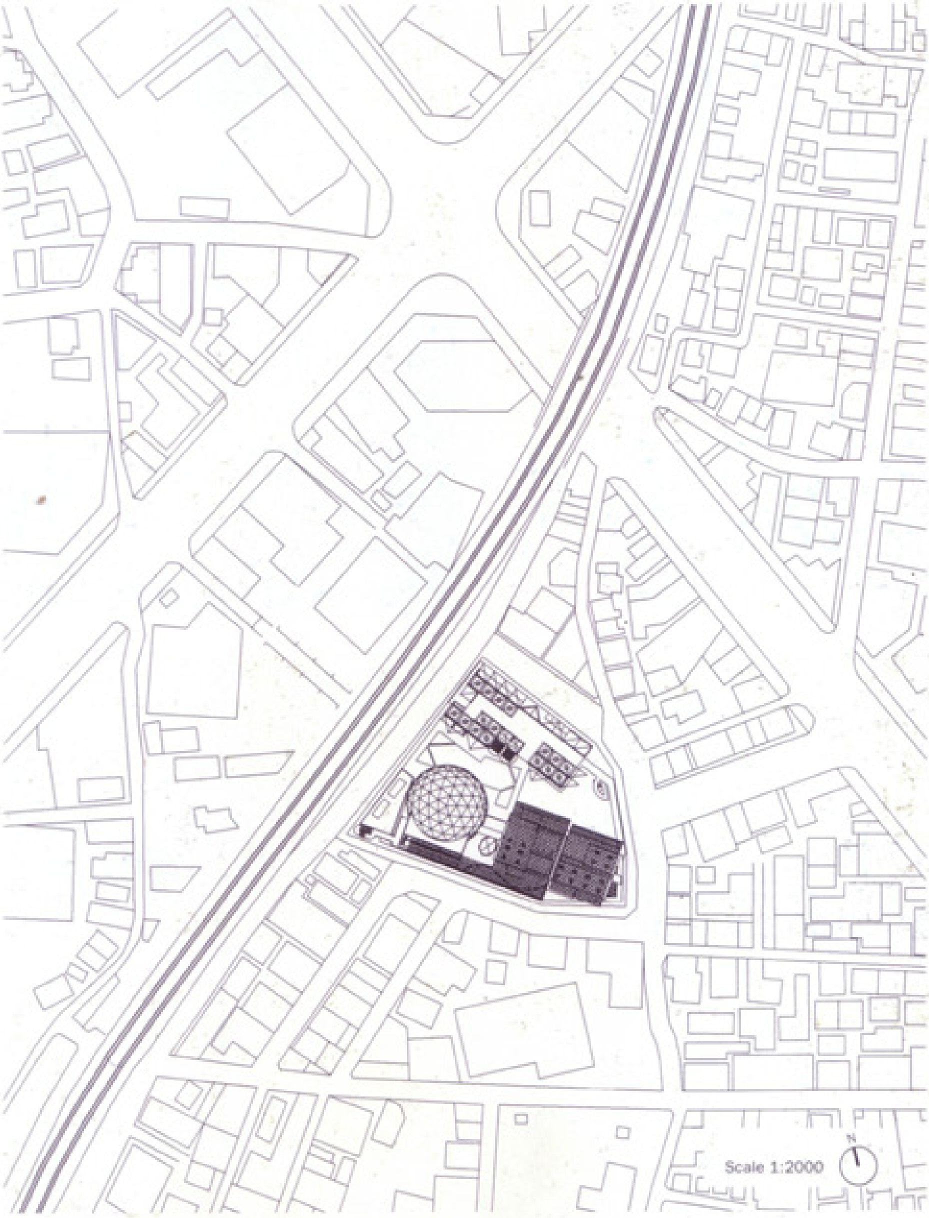

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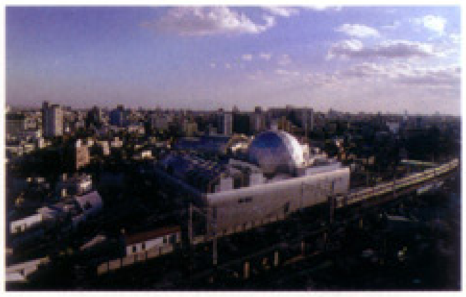

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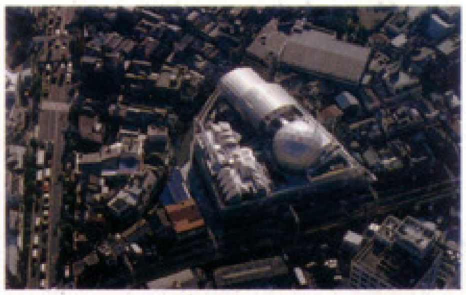

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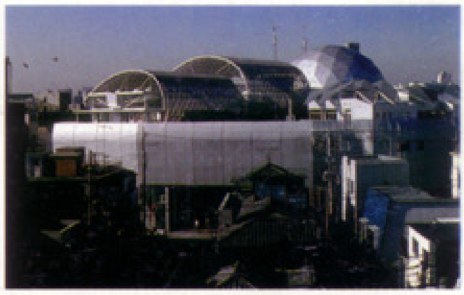

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1 First phase proposal, overall view 1
2 First phase proposal, overall view 2
3 First phase proposal, overall view 3
4 First phase proposal, overall view 4
5 Second phase proposal, overall view 1
6 Second phase proposal, overall view 2
7 Second phase proposal, overall view 3
8 Second phase proposal, overall view 4
9 Site plan
10 Overall view from the northwest
11 Bird's-eye view from the northwest
12 Overall view from the east

تیز – پردار – پرنده = flying

The three blocks are connected to each other by nine bridges which visually and functionally expand the blocks. These transparent flying bridges give the project a visually kinetic sense; additionally, they enhance cross-communication and improve the overall operation of the facility.

بهره برداری

عملکرد – نتیجه – اثر – گسترش

All these architectural elements and different programs are loosely wrapped in a translucent skin of perforated aluminum. This skin gives a sense of order to the tumultuous surroundings, and establishes the Sumida Culture Factory as a symbolic element within this context.

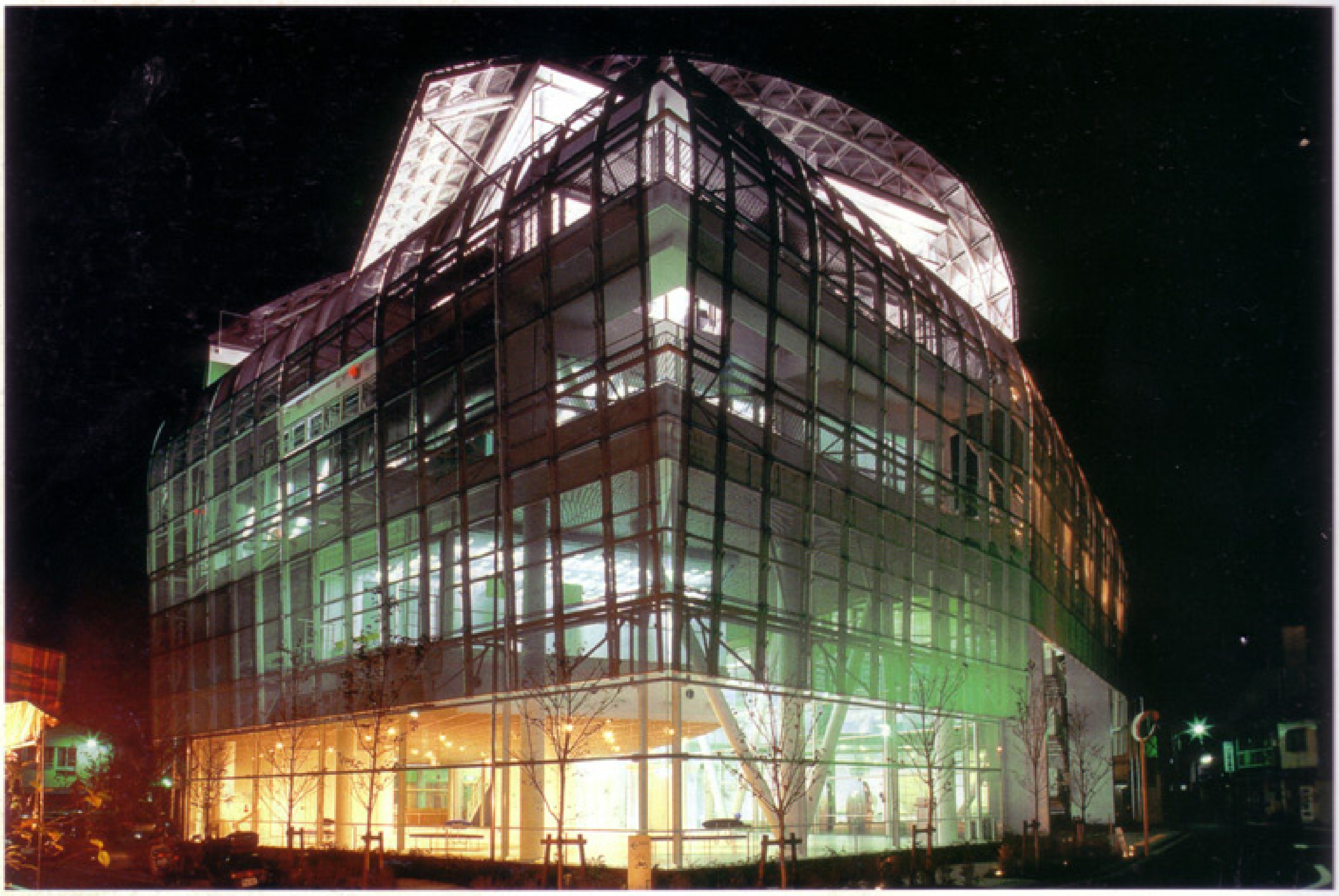
سوراخ کردن – مشبک کردن

تاسیس کردن

زمینه

عناصر سمبلیک

13



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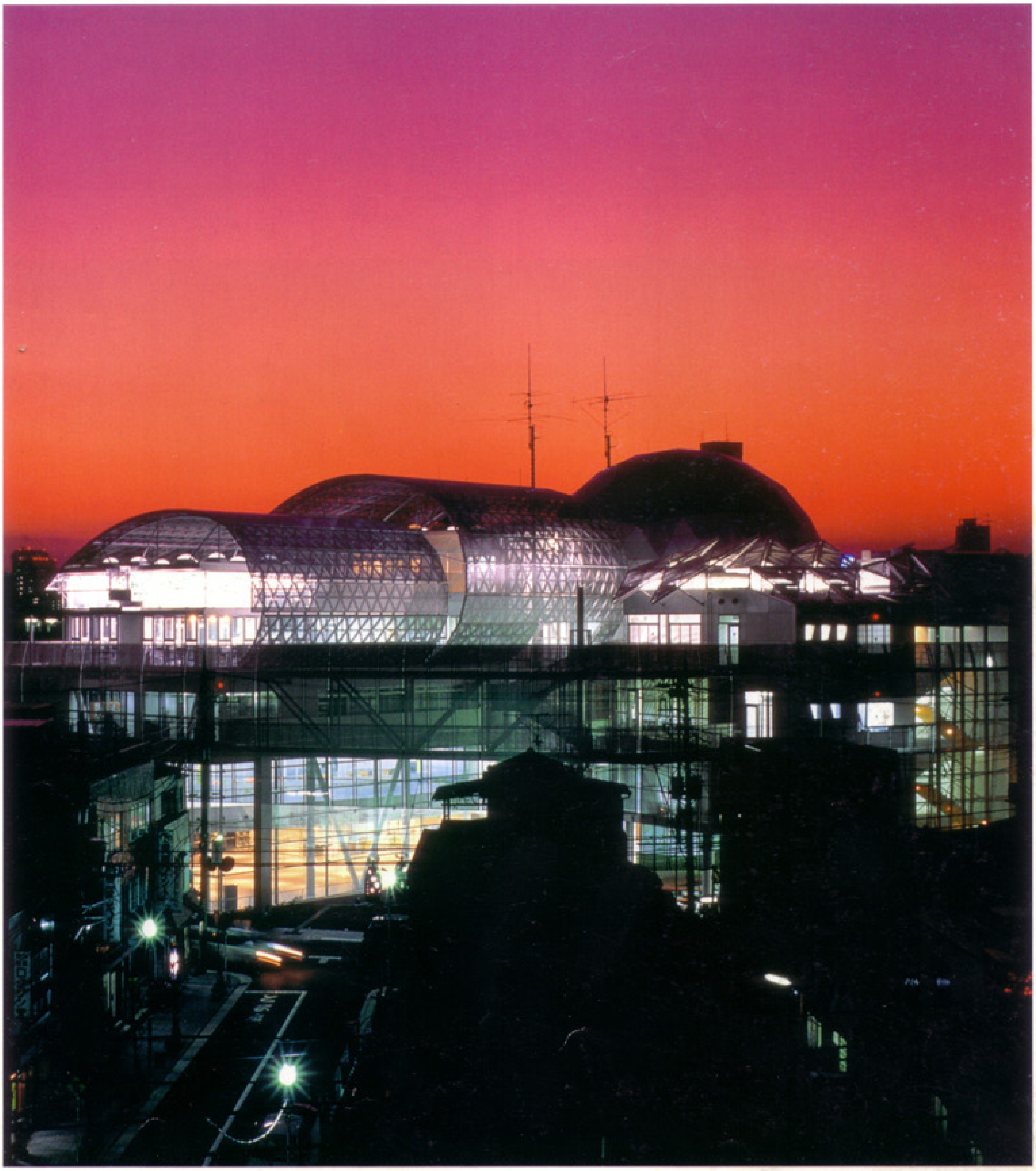
13 Night view from the east
14 Night view from southeast; the outer screen changes appearance over time
15 Night view from the east



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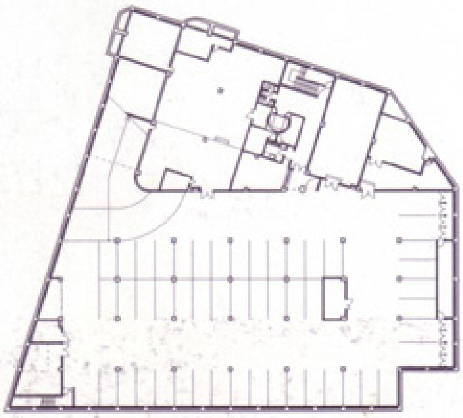
16 First basement level plan
17 First floor plan
18 Second floor plan
19 Third floor plan
20 View from the east showing sun louvres
21 Fifth floor plan
22 Roof plan
23 View from the southeast, showing the changing appearance of the outer screen



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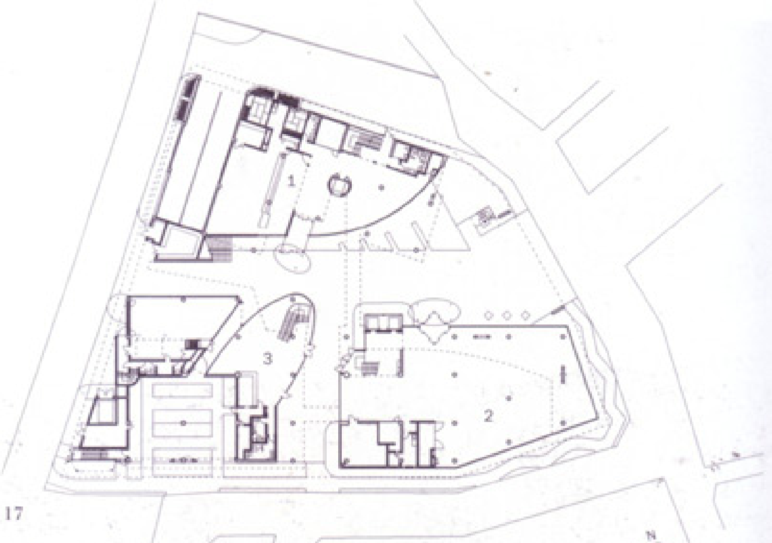

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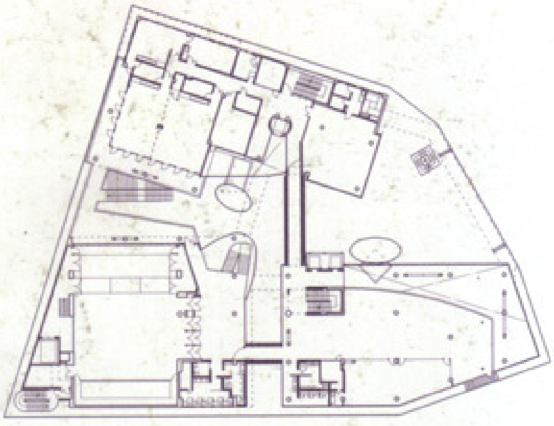
Scale 1:1000

1 Cultural center area
2 Media cen area
3 Theater and planetarium



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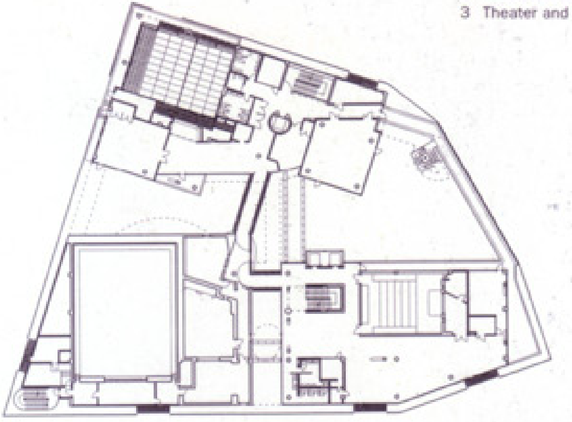

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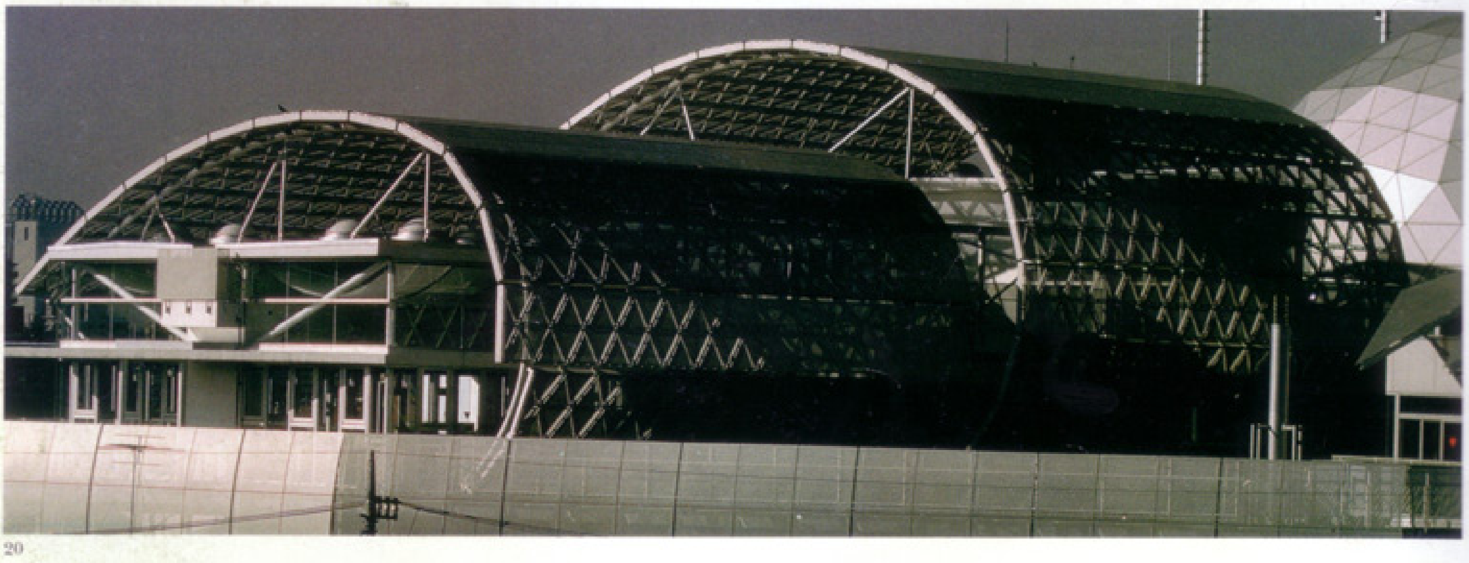

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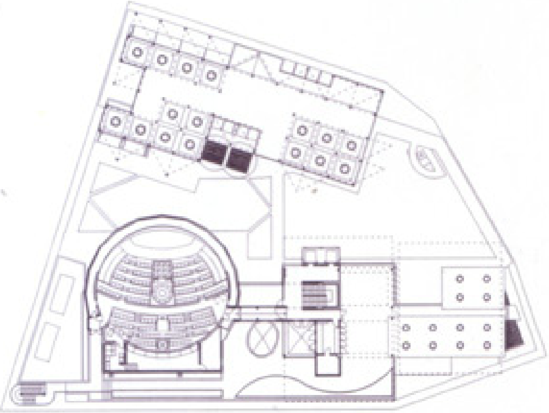

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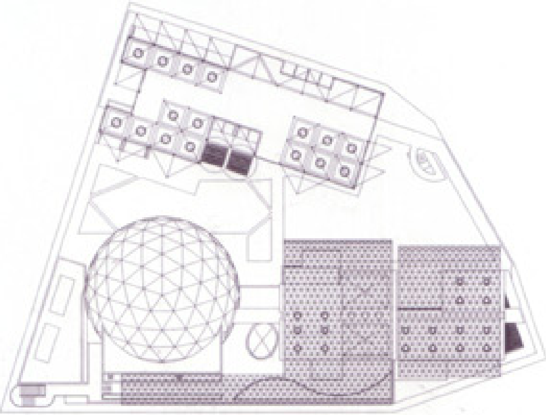

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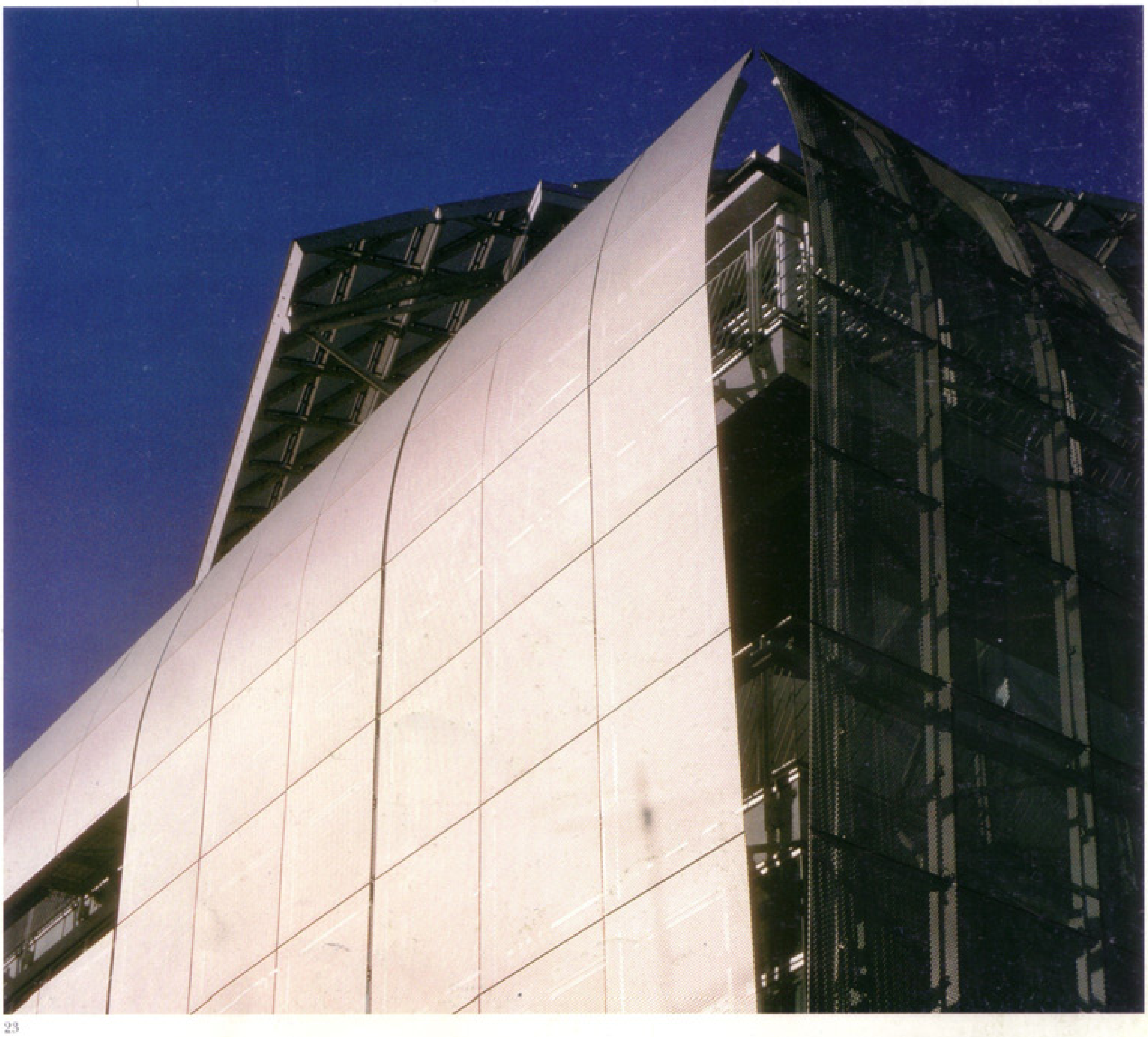
Scale 1:1000



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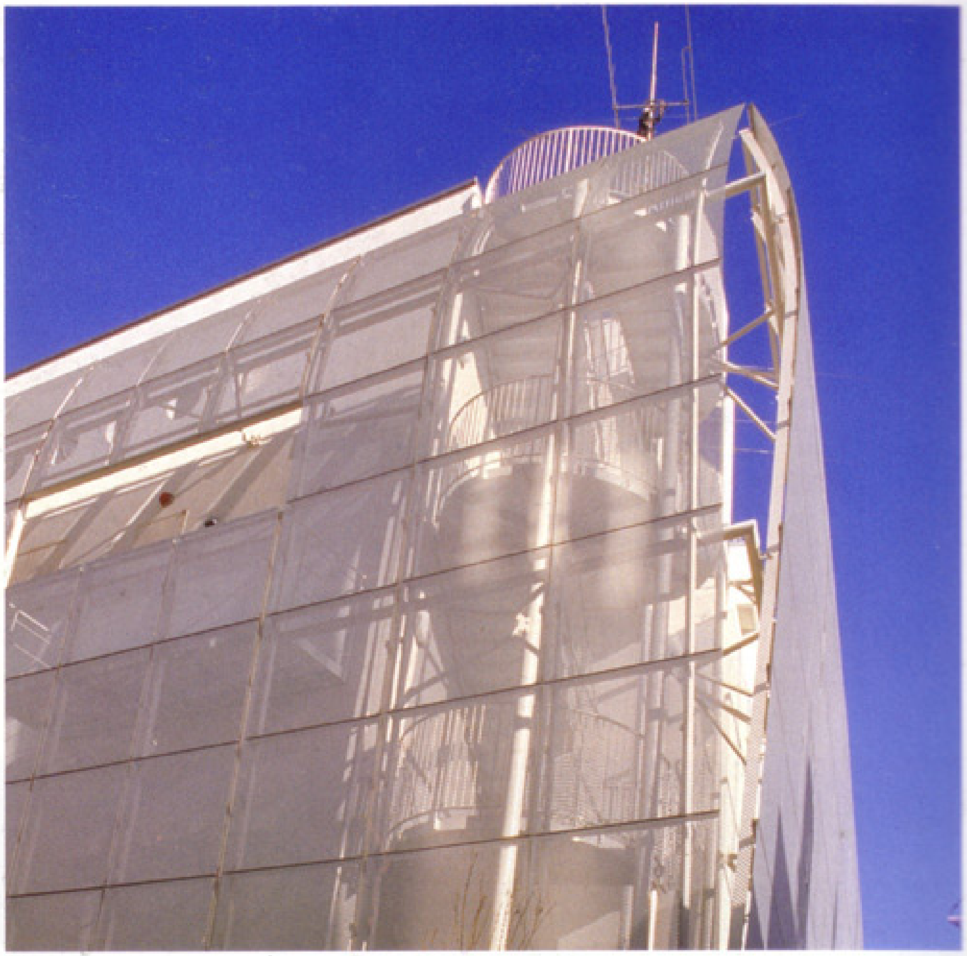
24 View of the outer screen from the southwest
25 View from the southeast
26 Outer screen detail



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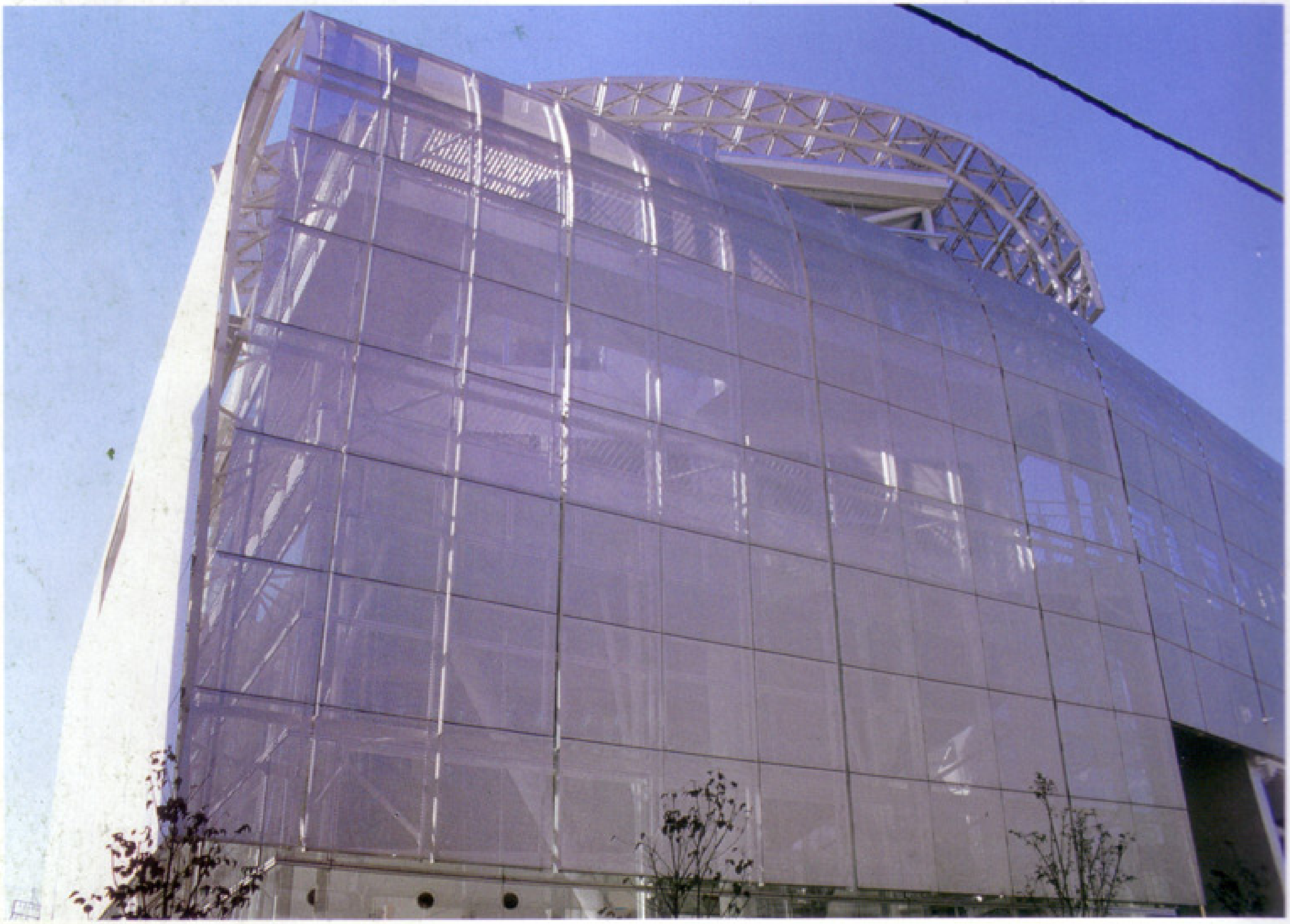

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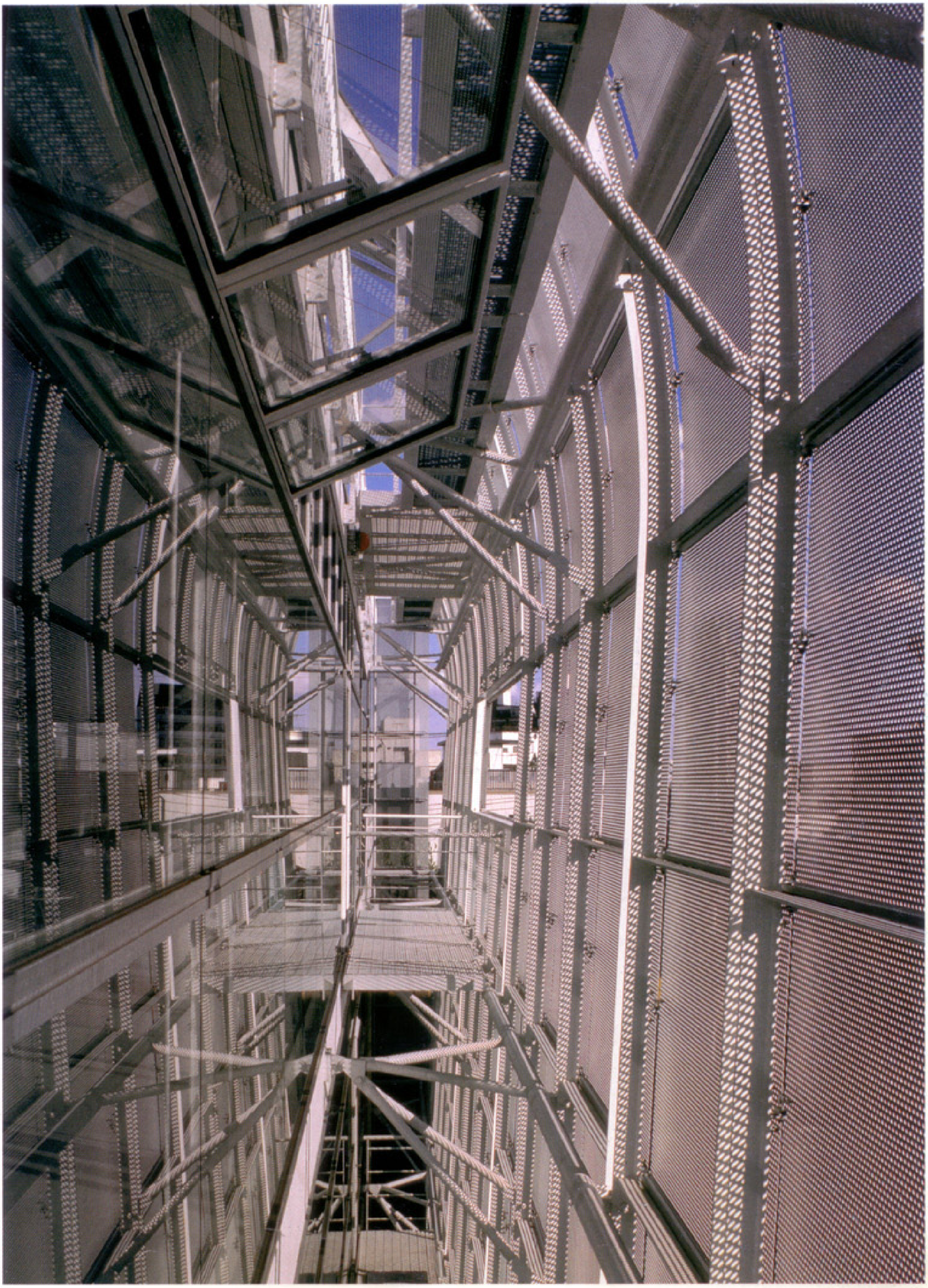

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27 South elevation
28 East elevation
29 Sun louvres on the north block
30 View of the sun louvres from the fifth floor terrace
31 View of the sun louvres from the fourth floor terrace

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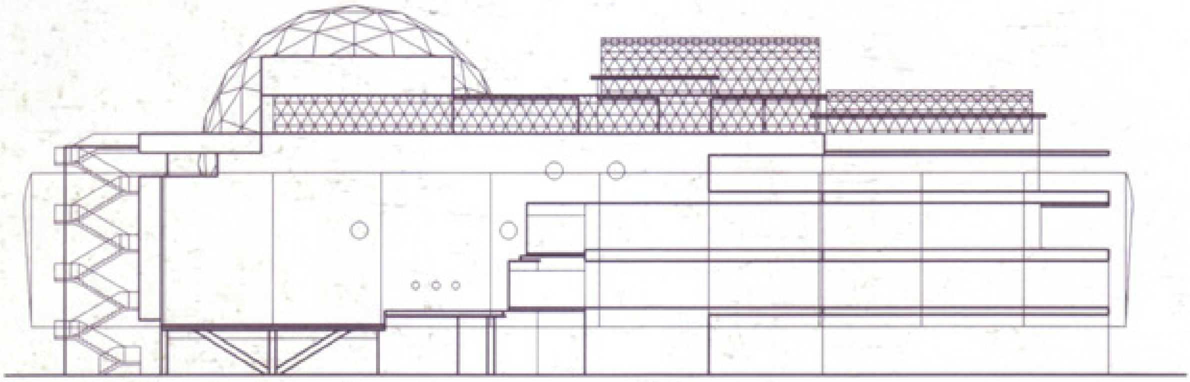

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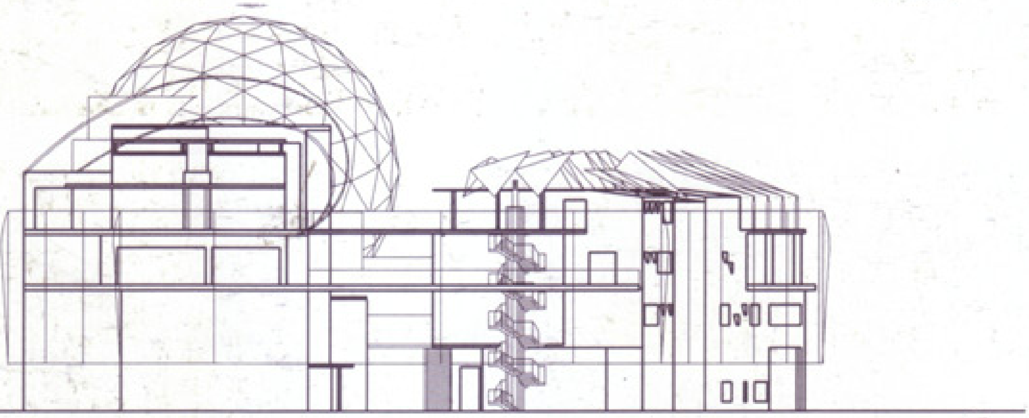
Scale 1:500



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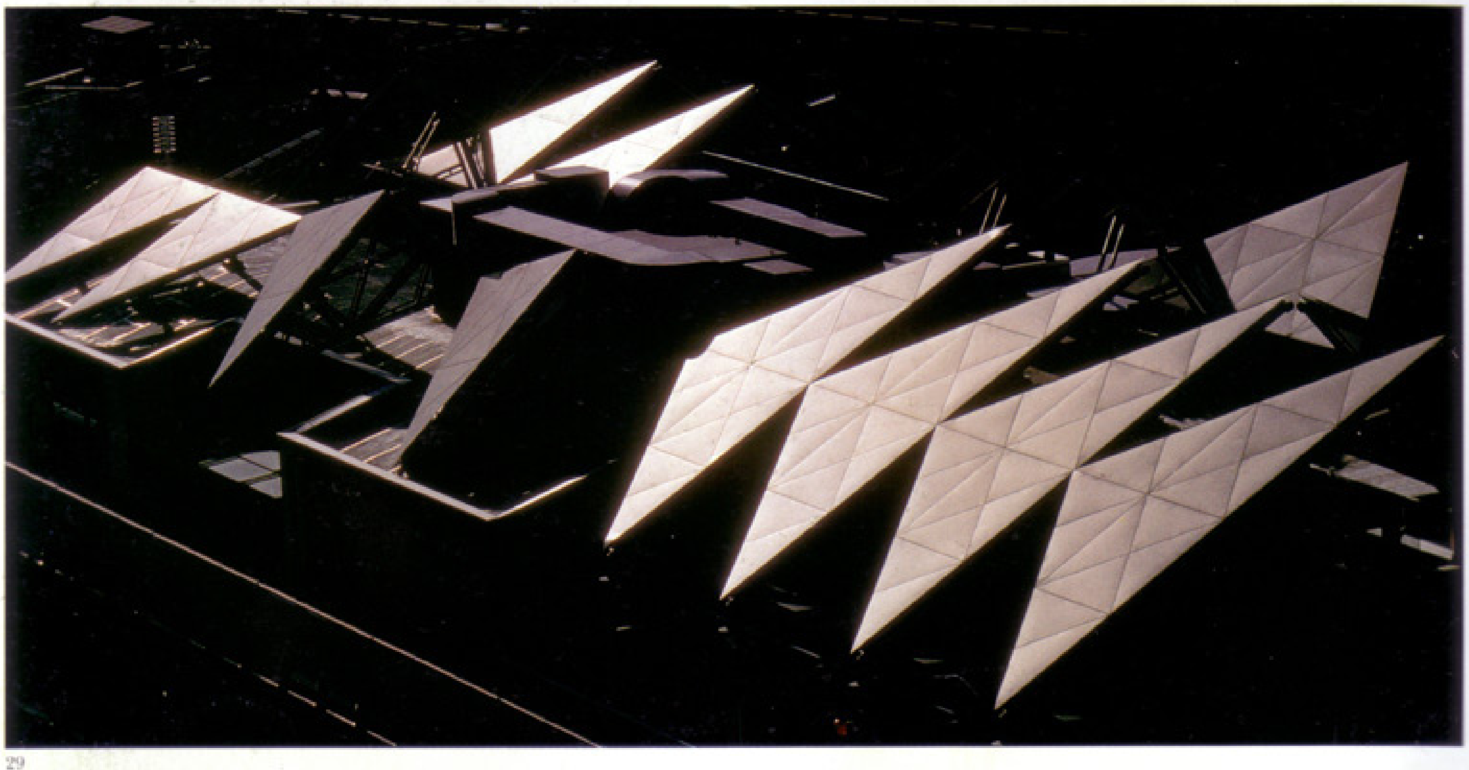

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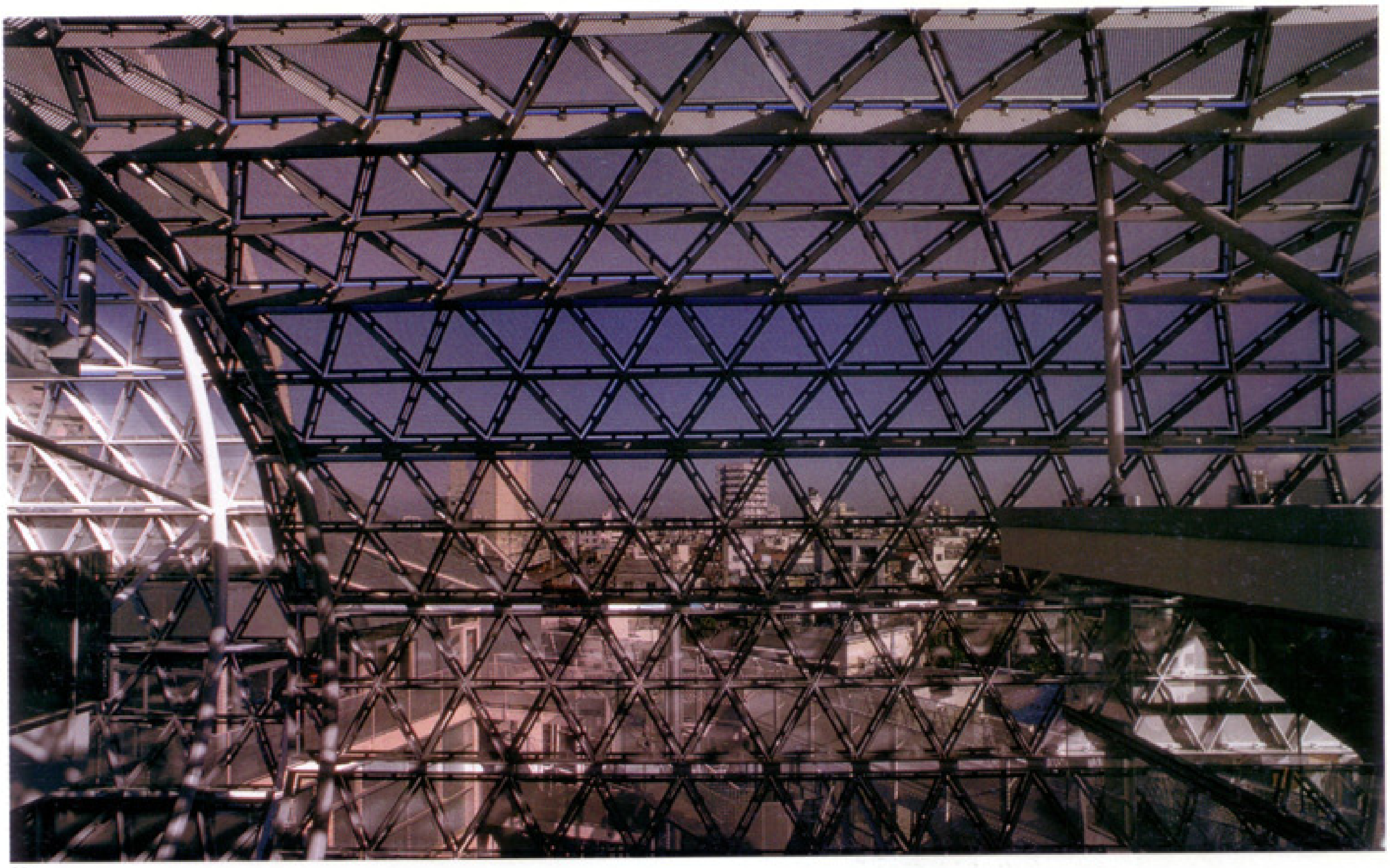

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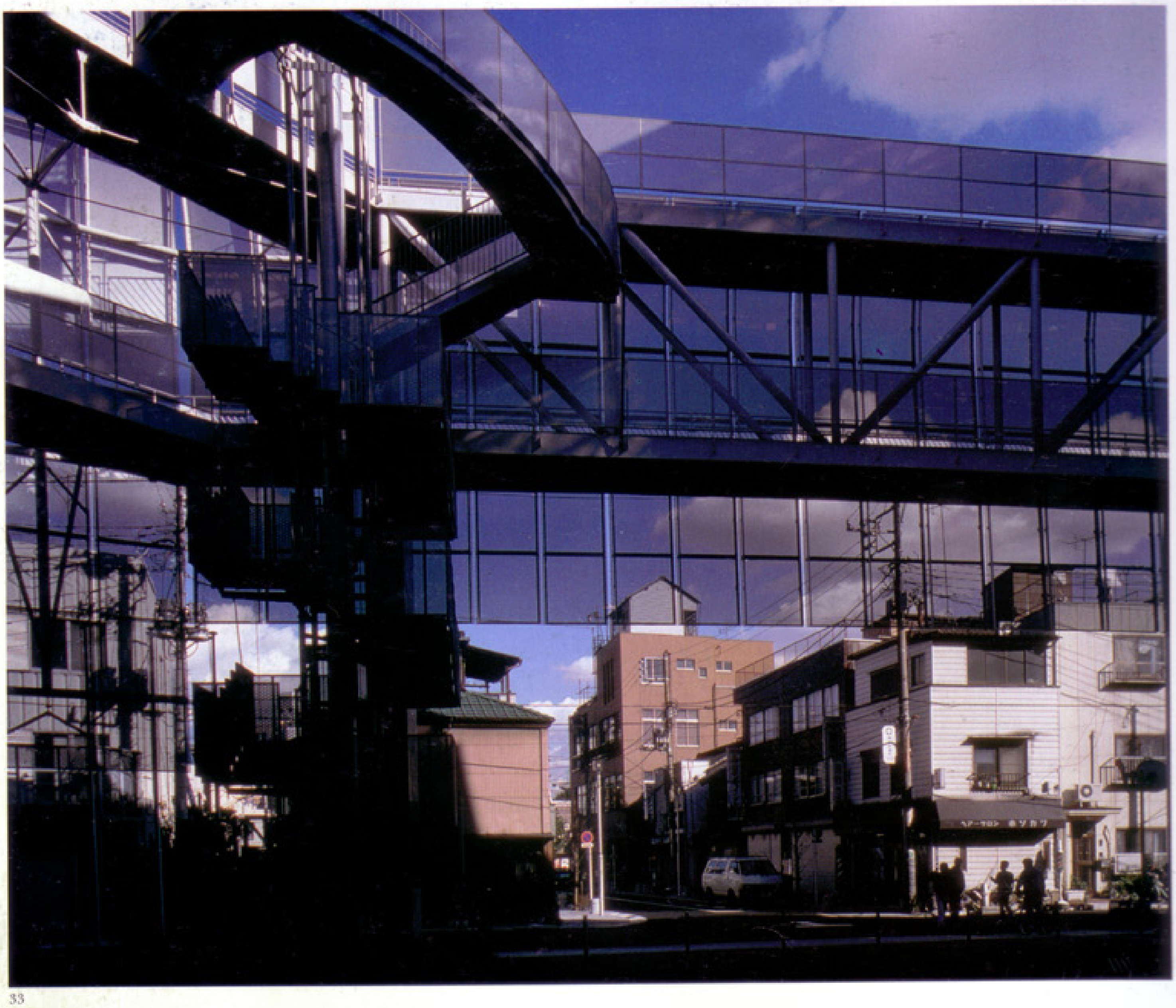
32 View of the outer screen from the south
33 View of the main approach from the plaza
34 View of the plaza from the first floor lobby
35 View from the exhibition hall to the first floor

32



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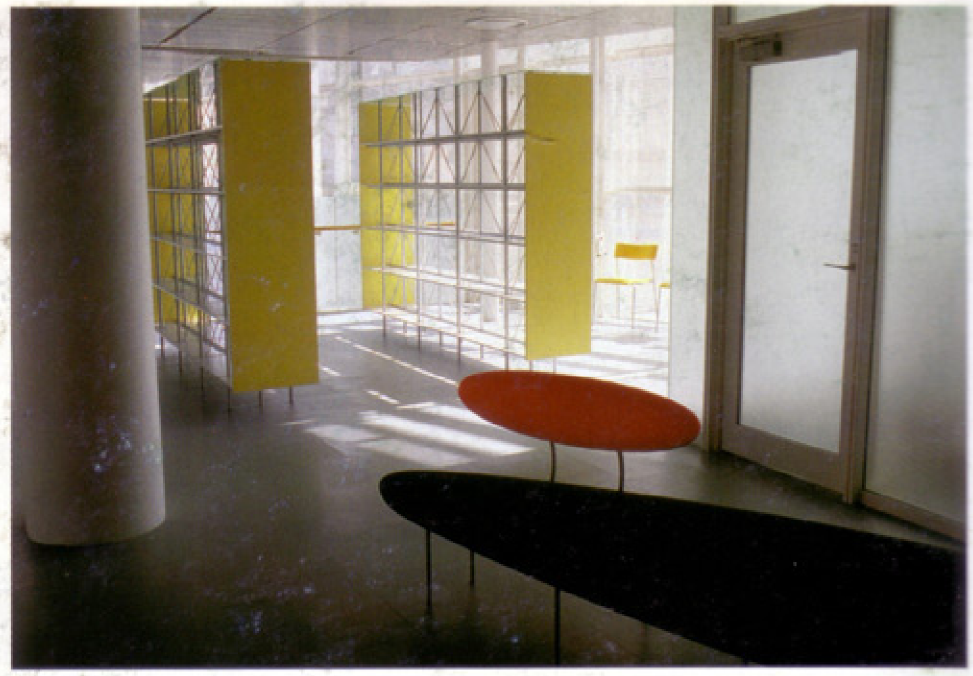
36–37 Interior of information corner at the second floor

38 Night view of the plaza from the first floor lobby



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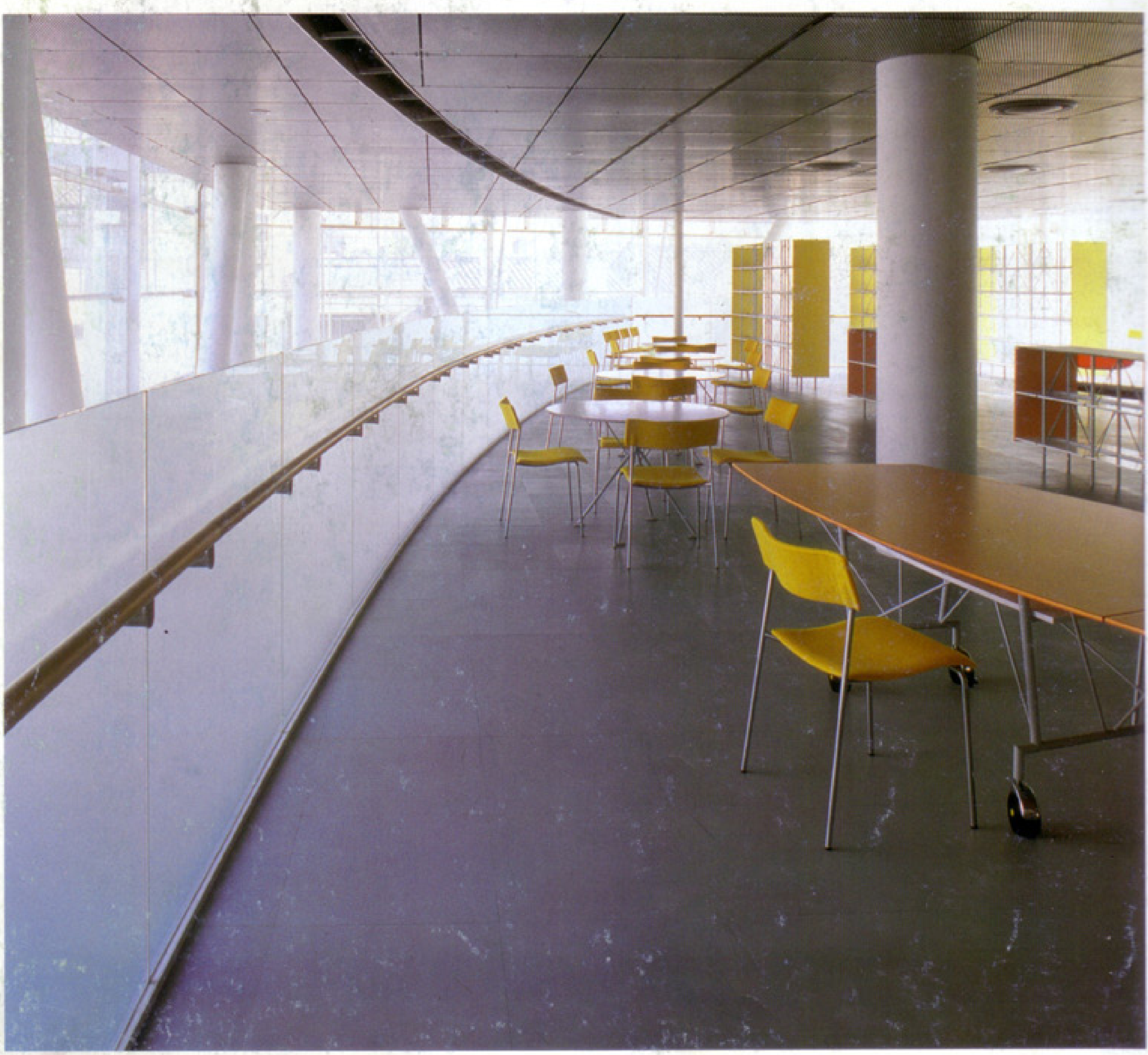

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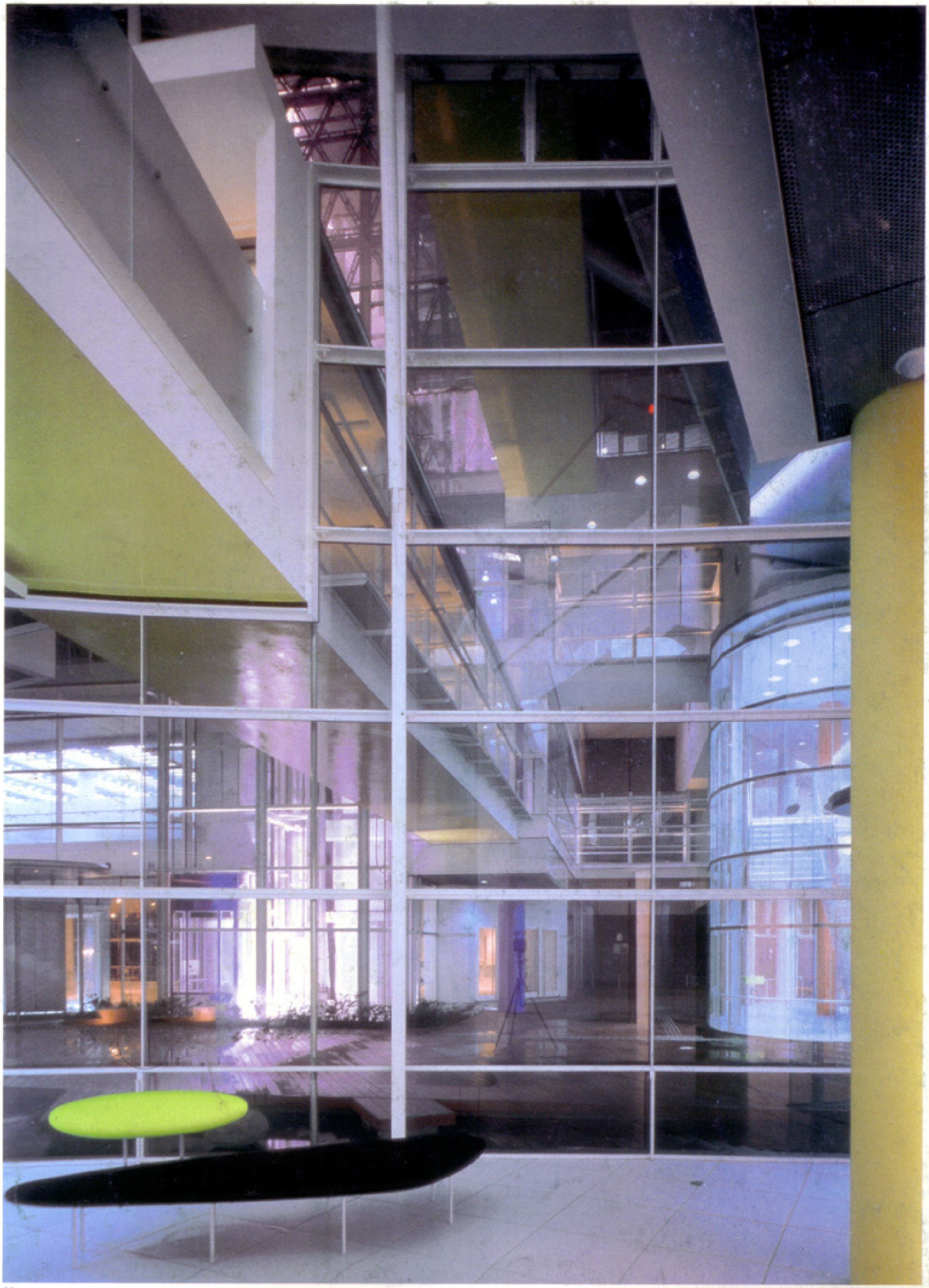

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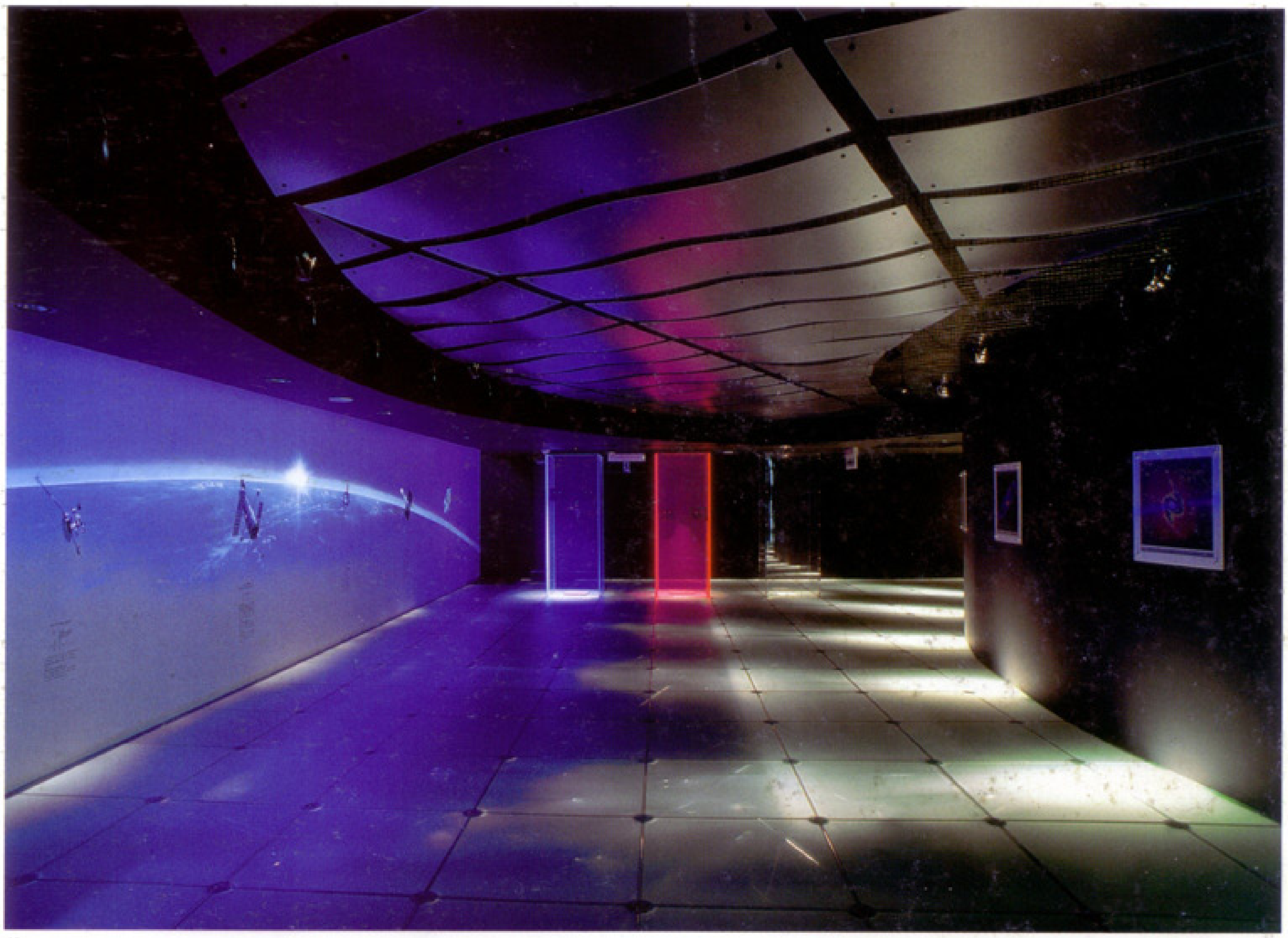

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39 Night view of the north block from the third floor of the east block

40 Interior of the planetarium and foyer on the fourth floor

41 Furniture in the media corner on the fourth floor
42 Interior of the audio-visual room on the third floor
43 Interior of the lobby on the third floor; view to planetarium (west block)

41

42

43

44 Interior of media corner with the planetarium in the background

45–46 Furniture in the media corner on the fourth floor

44

45

Museum of Fruit, Yamanashi

Design/Completion 1992/1995
Yamanashi, Yamanashi
Yamanashi Prefecture
Site area: 195,000 square meters
Total floor area: 6,459 square meters
Steel, reinforced concrete

This museum uses the form of a group of shelters scattered around the site as a metaphor for the vitality and diversity of fruit; a primordial landscape hidden deep in the fantastic human psyche. The Fruit Plaza area represents the image of seeds which have grown into large trees (themselves the beginnings of a new cycle). The greenhouse, an "encyclopedia of fruit", represents the memory of the tropical sun in which seeds germinate. The underground exhibition hall is dedicated to the world of fruit genes. The workshop is a symbol of the "foreignness" inherent in the vitality of seeds. The architecture of the museum tells the story of fruit; the shelters are of different sizes and materials, either planted firmly in the ground or jumping out of—rejecting—the earth.

The rich cultural and historical relationship between people and fruit can be symbolized by the way scattered seeds land and prosper in a particular environment. The way in which fruit propagates and mixes can be seen as a metaphor for the coexistence

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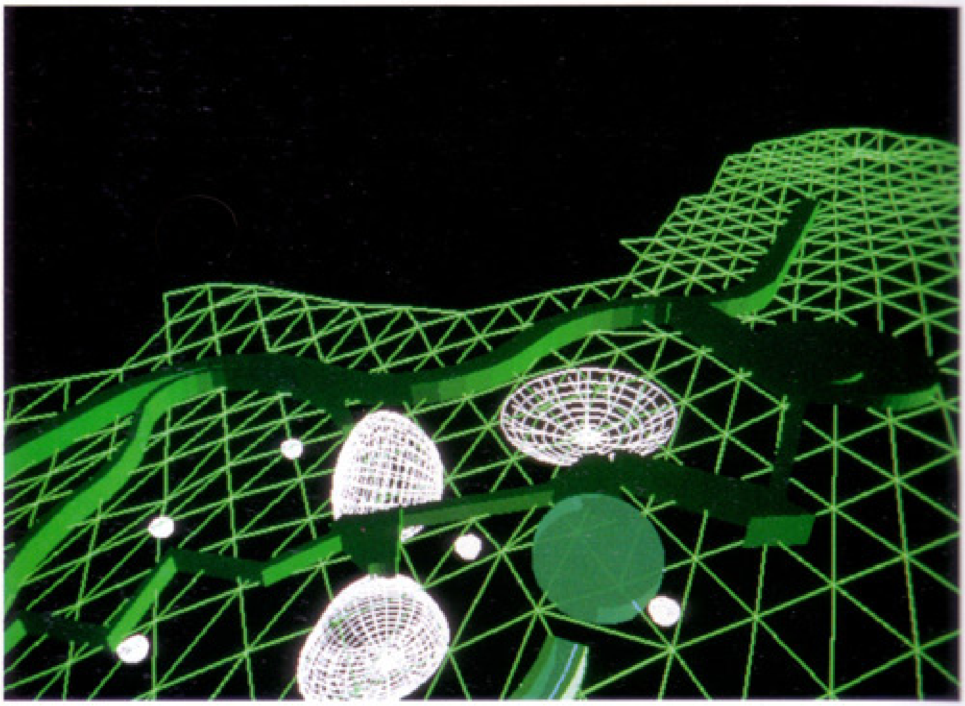

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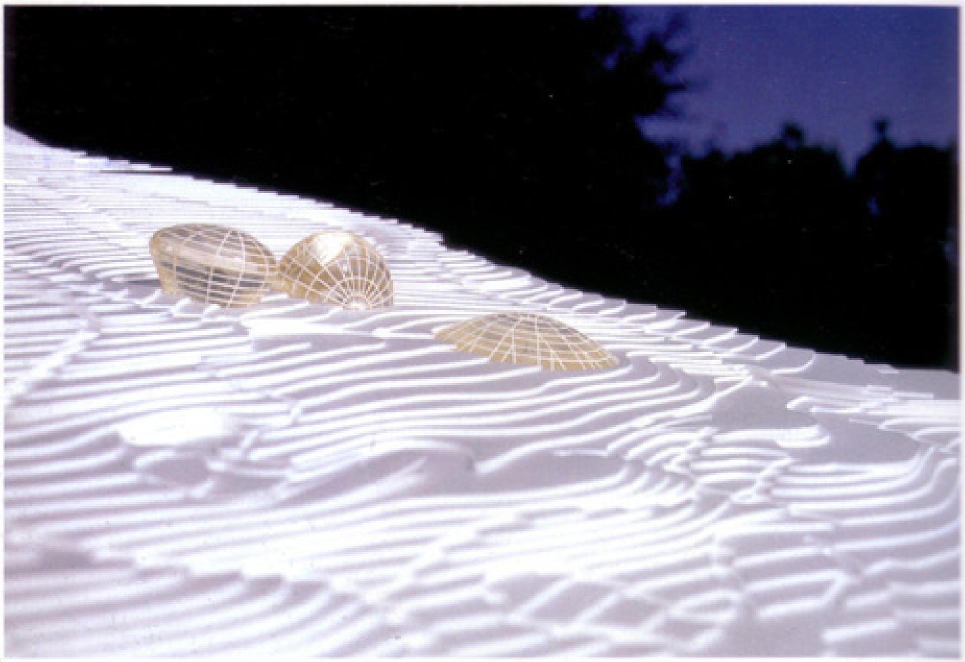
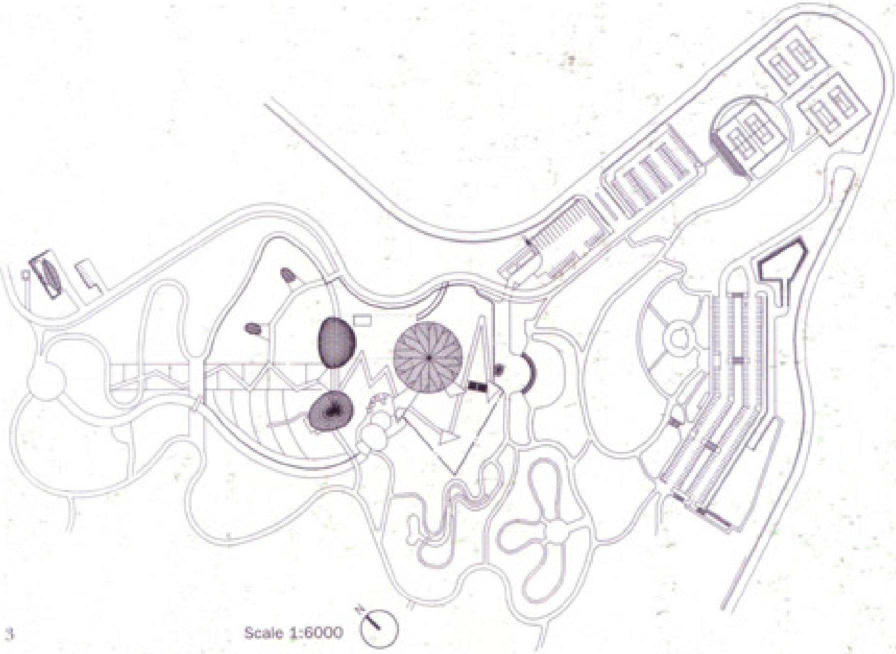


2

1 Overall view
2 Three domes growing out of the mountainside
3 Site plan
4 Overall view from the north; Mount Fuji and the three shelters

of various regions in the world, the symbiosis of humans and animals, and the preservation of natural diversity. The overall imagery of the museum is a kind of "New Age village" of domes for specific functions. It is both physical and poetic machinery, grouped around the sloping grounds like sunken cockpits. We hope that this extraordinary scenery will sink deep into the subconscious minds of visitors.



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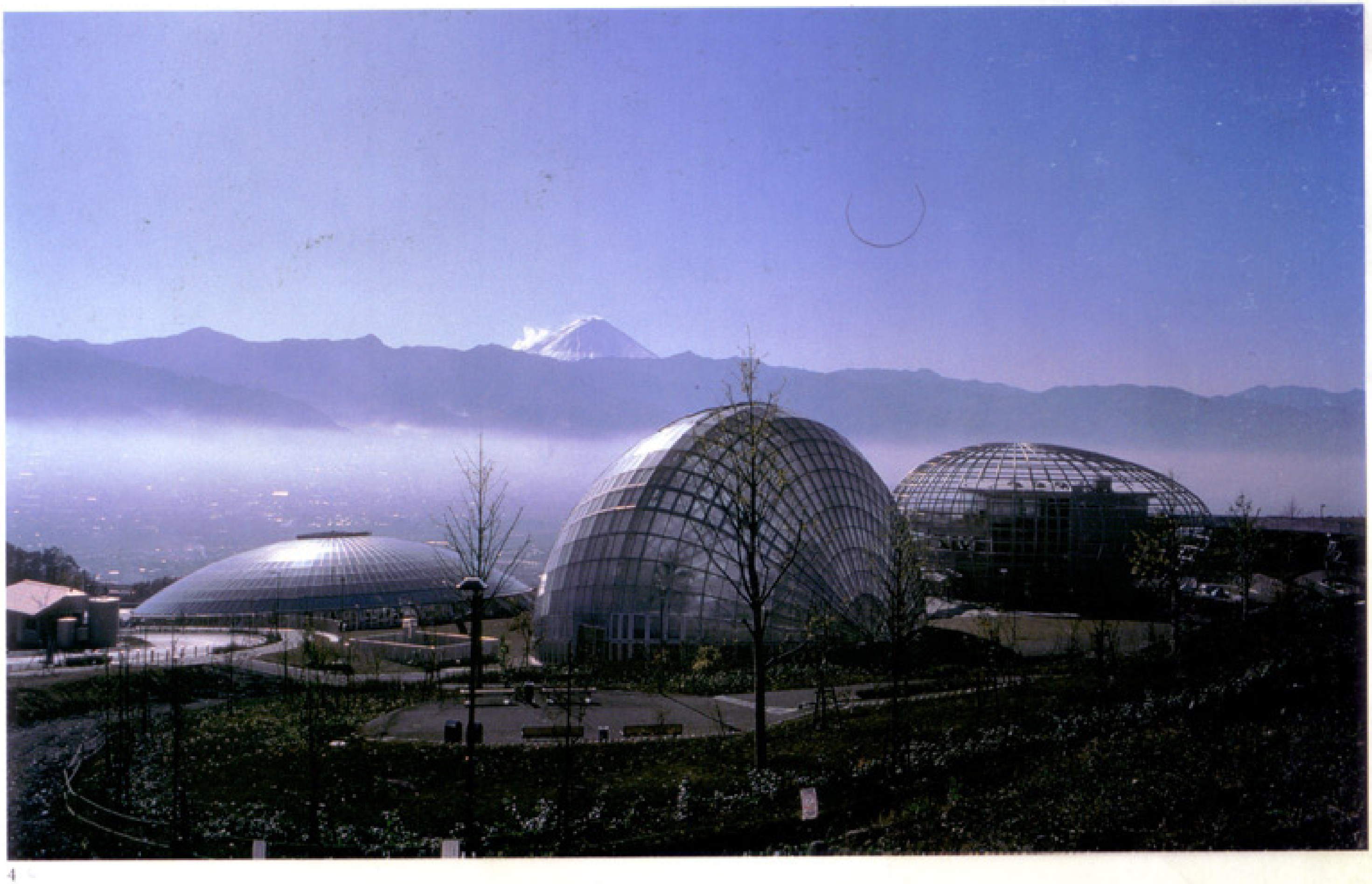

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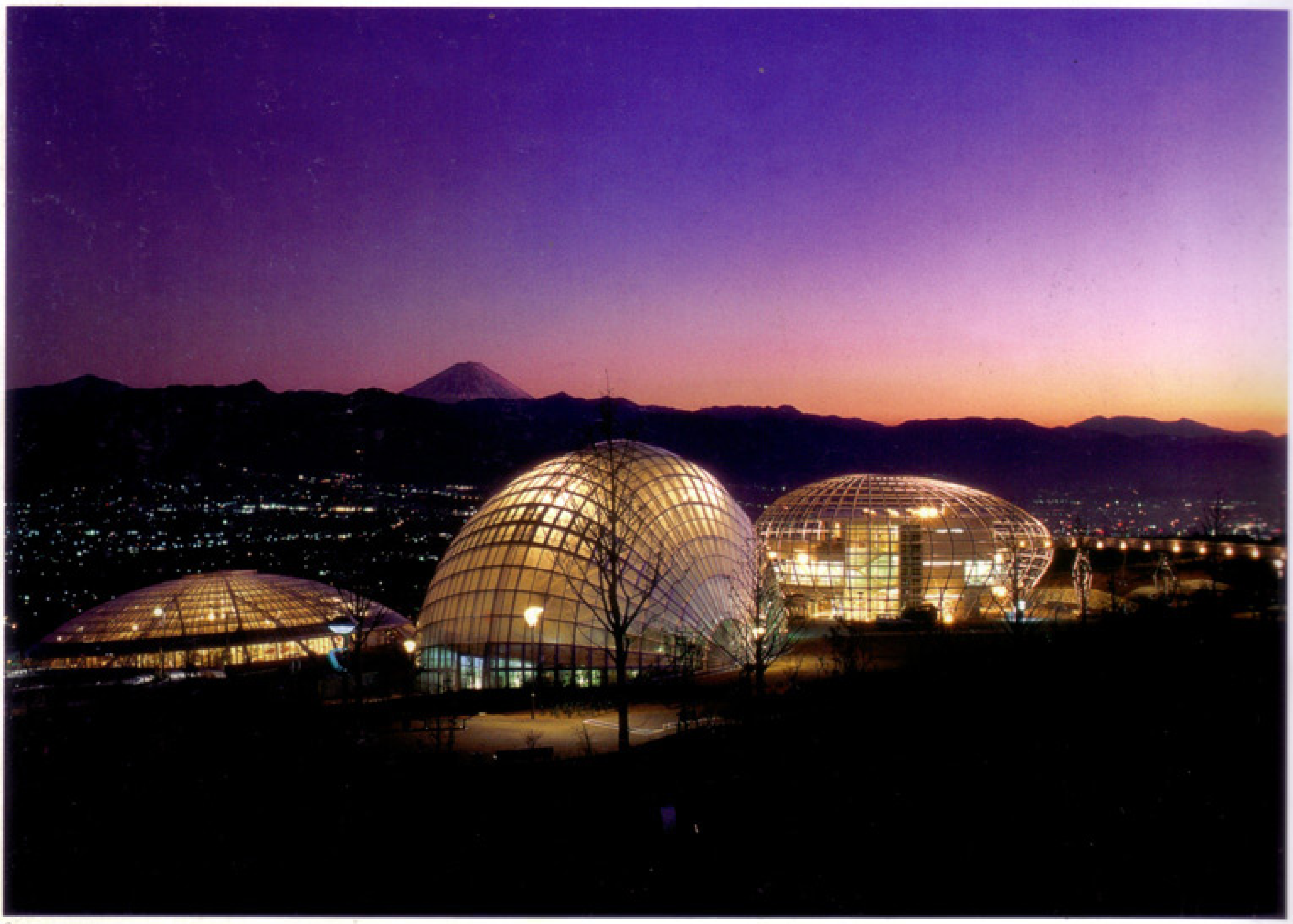
5 Fruit workshop, evening view, showing the restaurant at the top floor

6 North elevation, evening view; shelters become luminous bodies

7 Workshop, night view from the north; image of seeds

8 Tropical greenhouse, night view from the east

5



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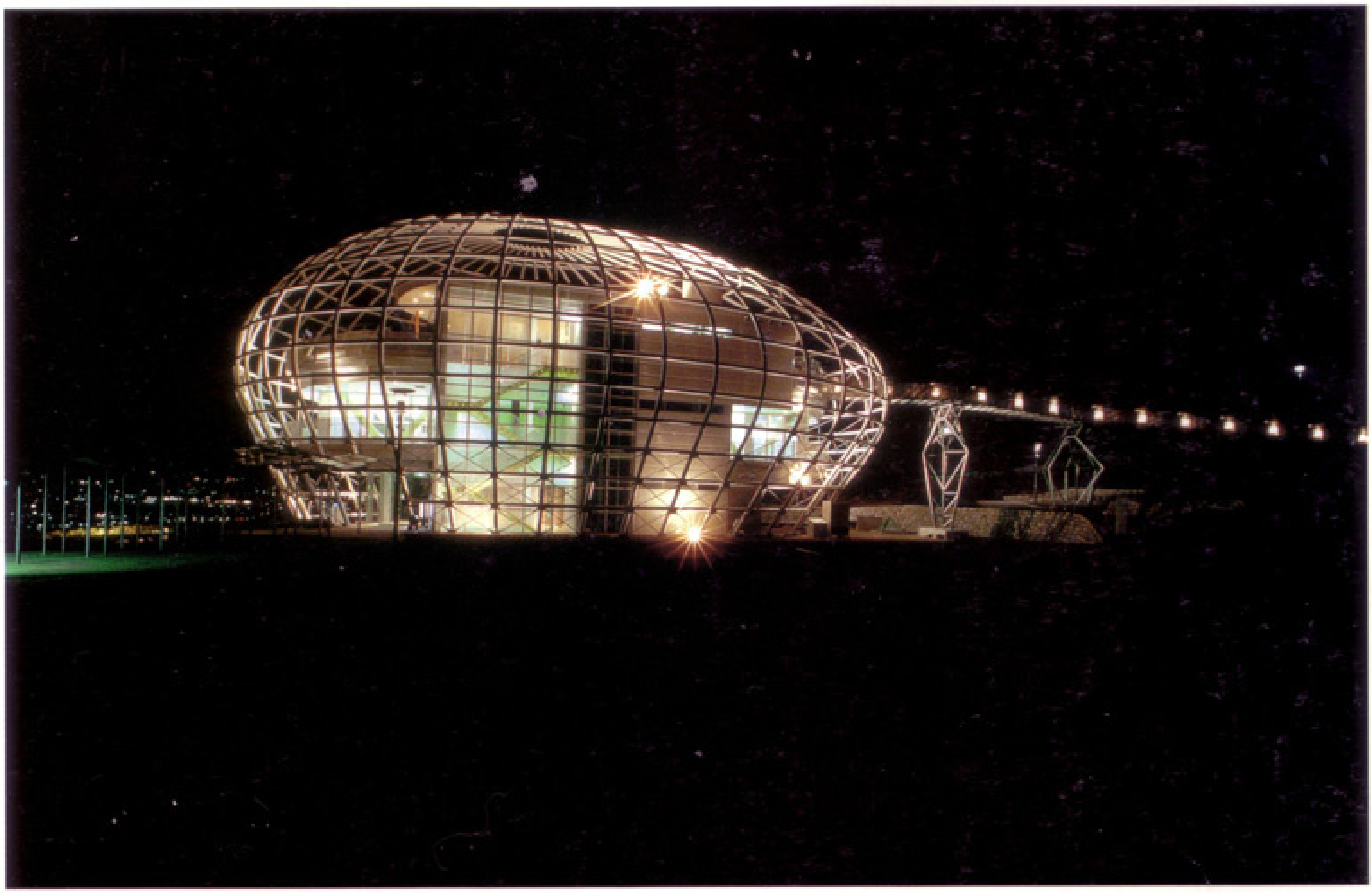

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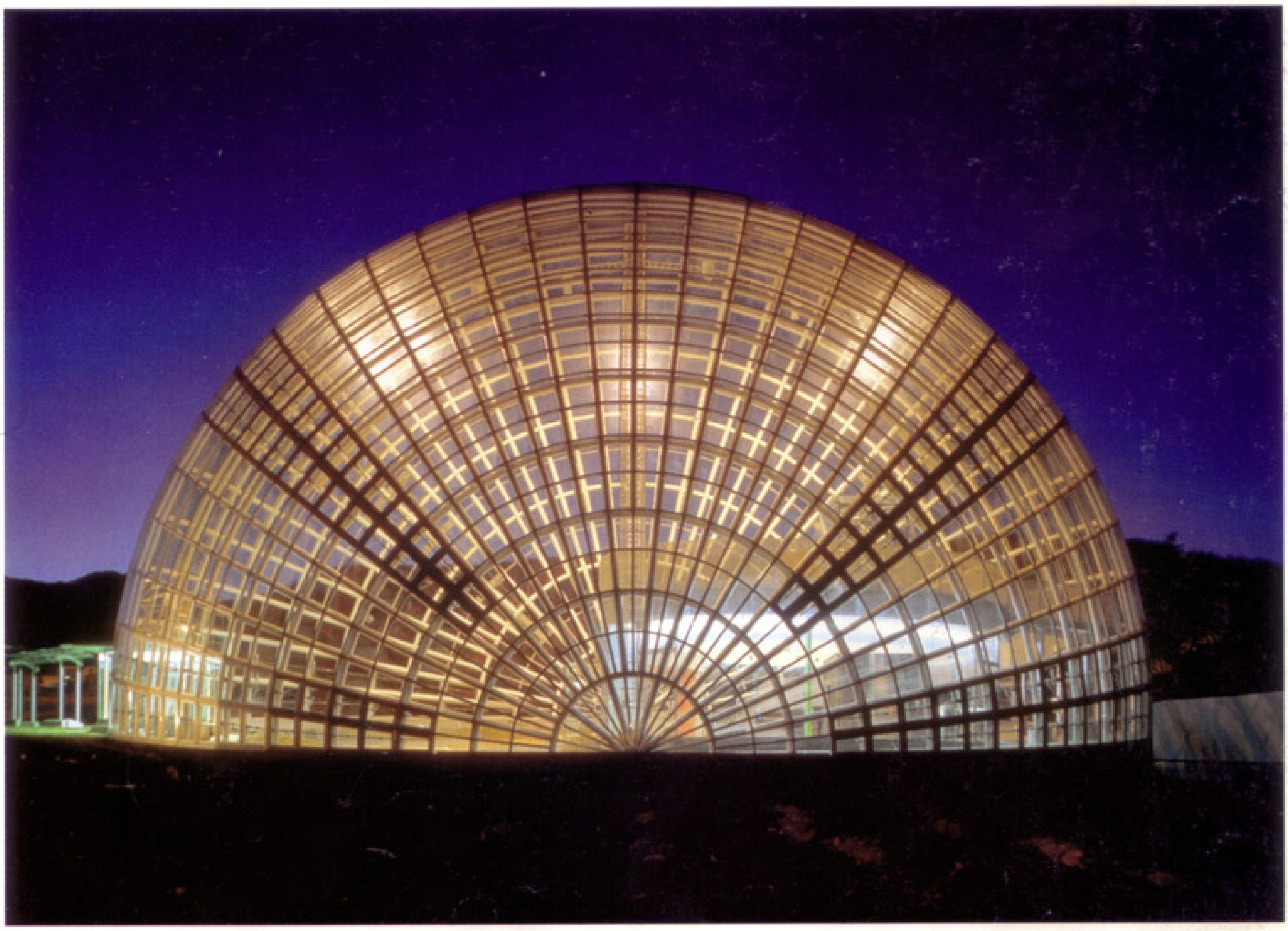

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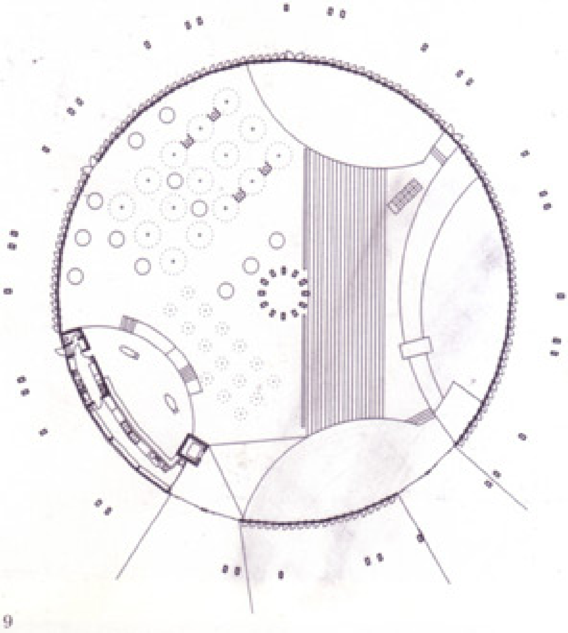
9 Plaza plan
10 Plaza section
11 Plaza roof plan
12 Plaza south elevation
13 Plaza morning scene
14 Tropical greenhouse, first floor plan
15 Tropical greenhouse, second floor plan
16 Tropical greenhouse, roof plan
17 Tropical greenhouse, south elevation
18 Tropical greenhouse, east elevation
19 Tropical greenhouse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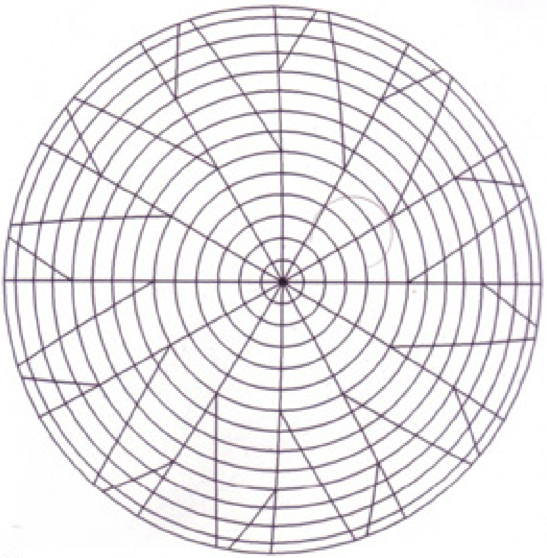
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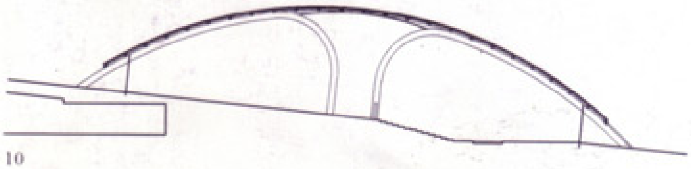
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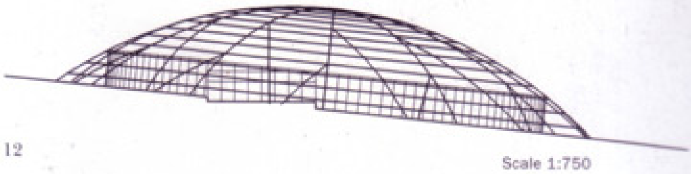
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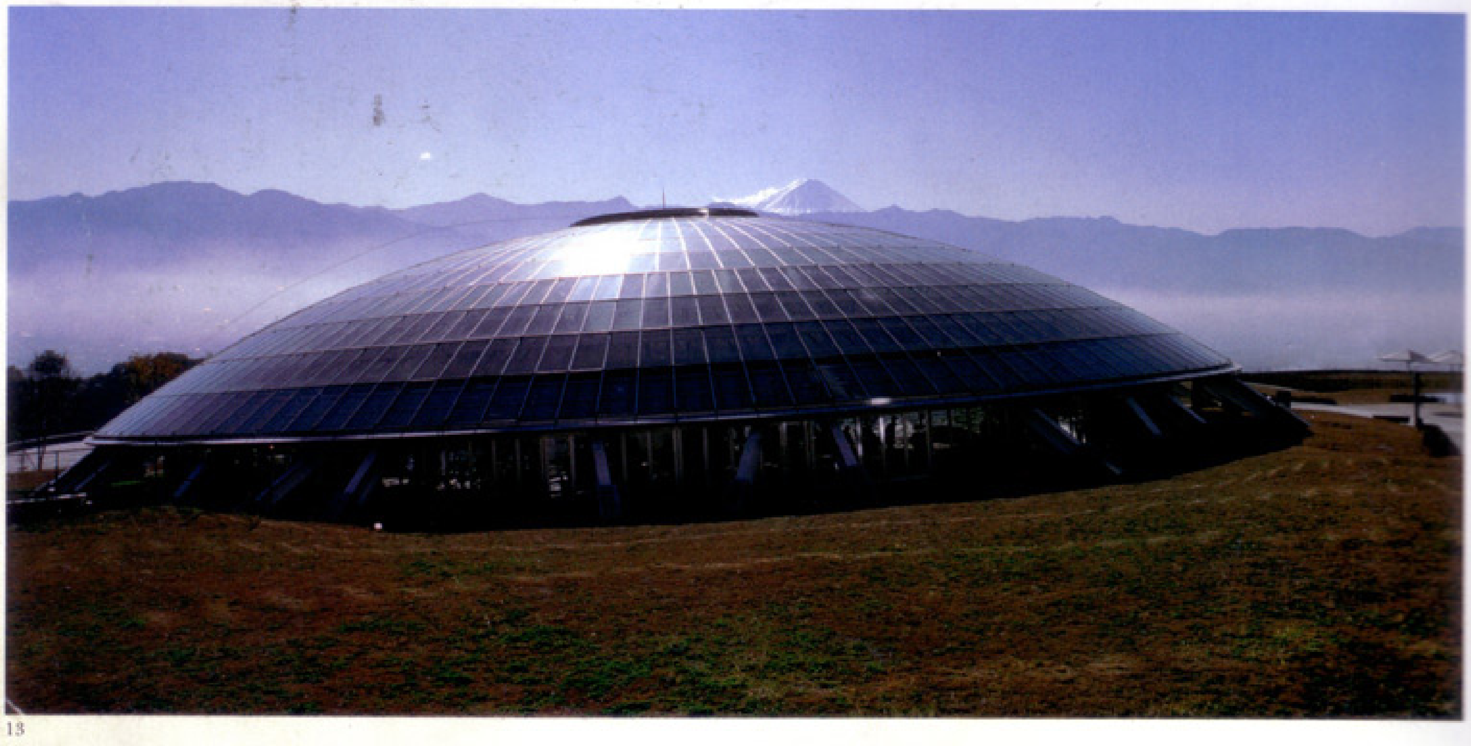
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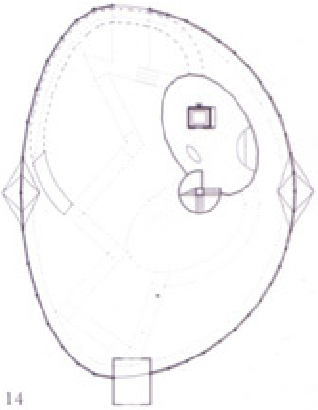

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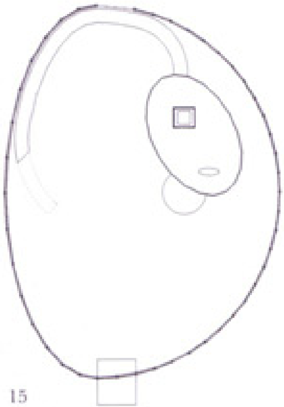

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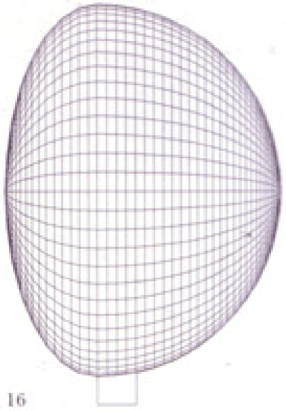

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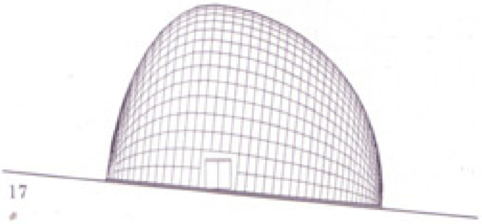

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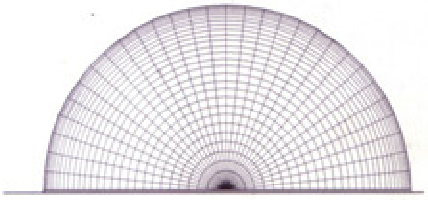

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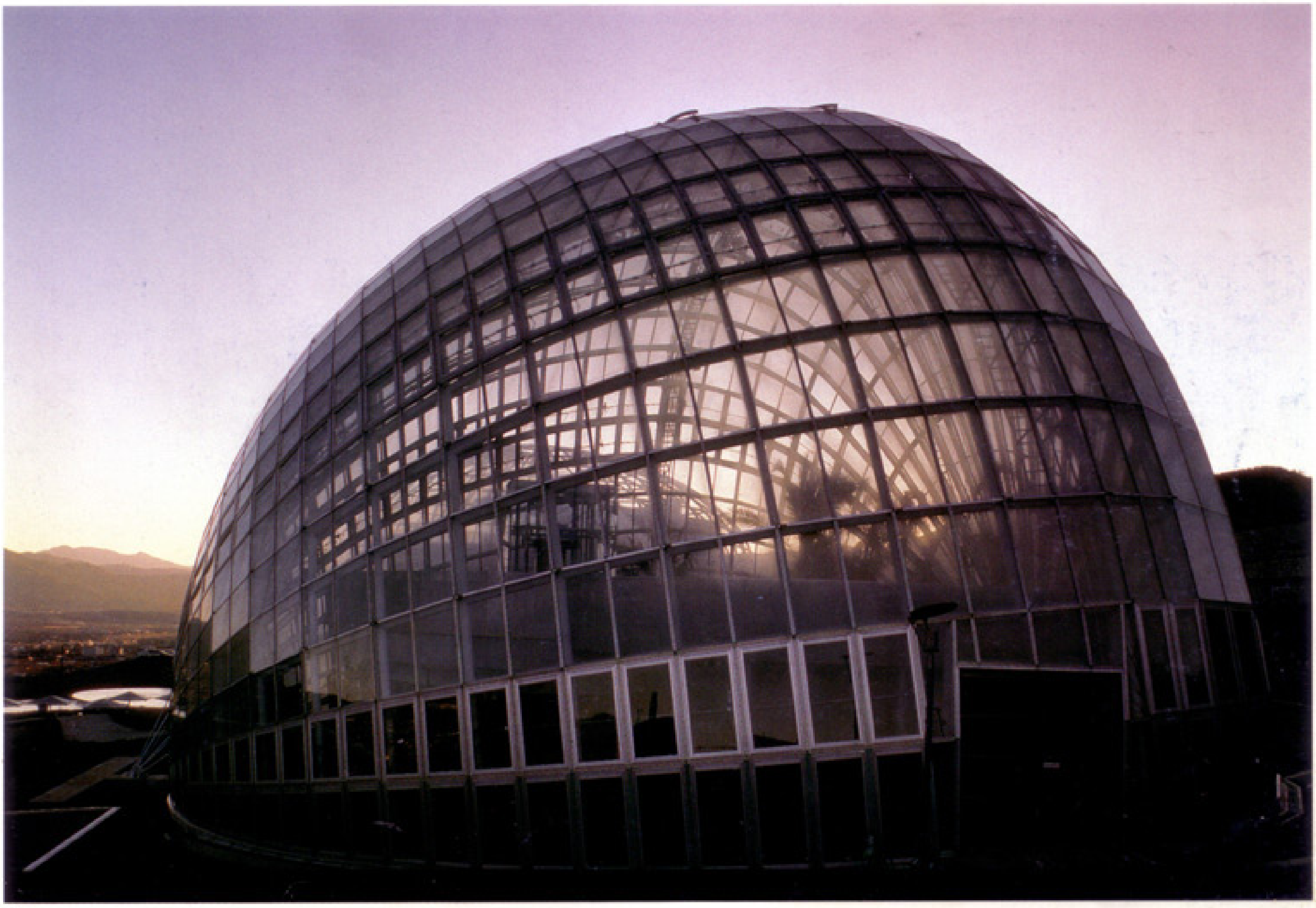

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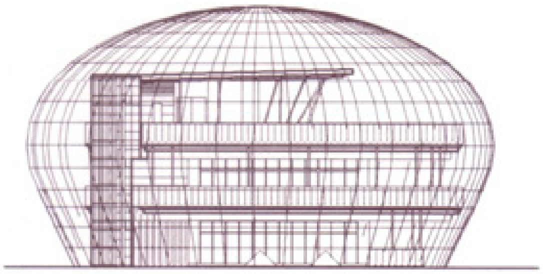

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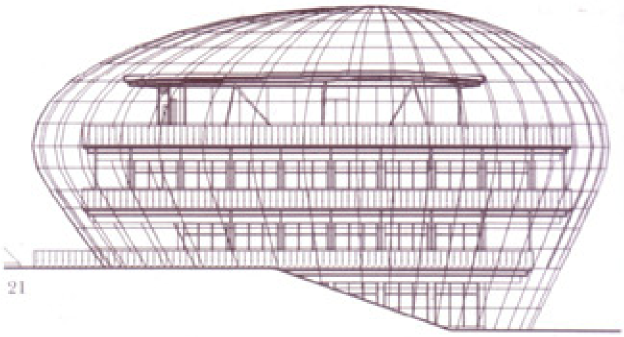

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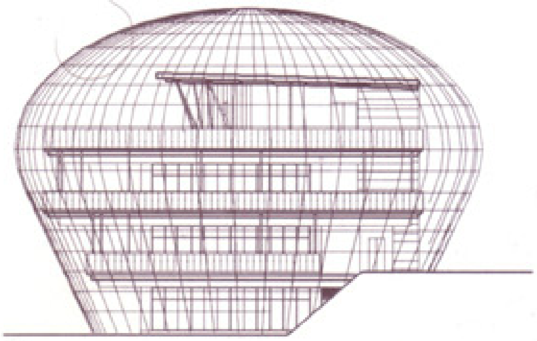

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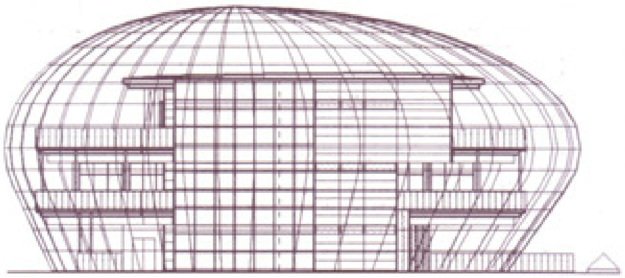

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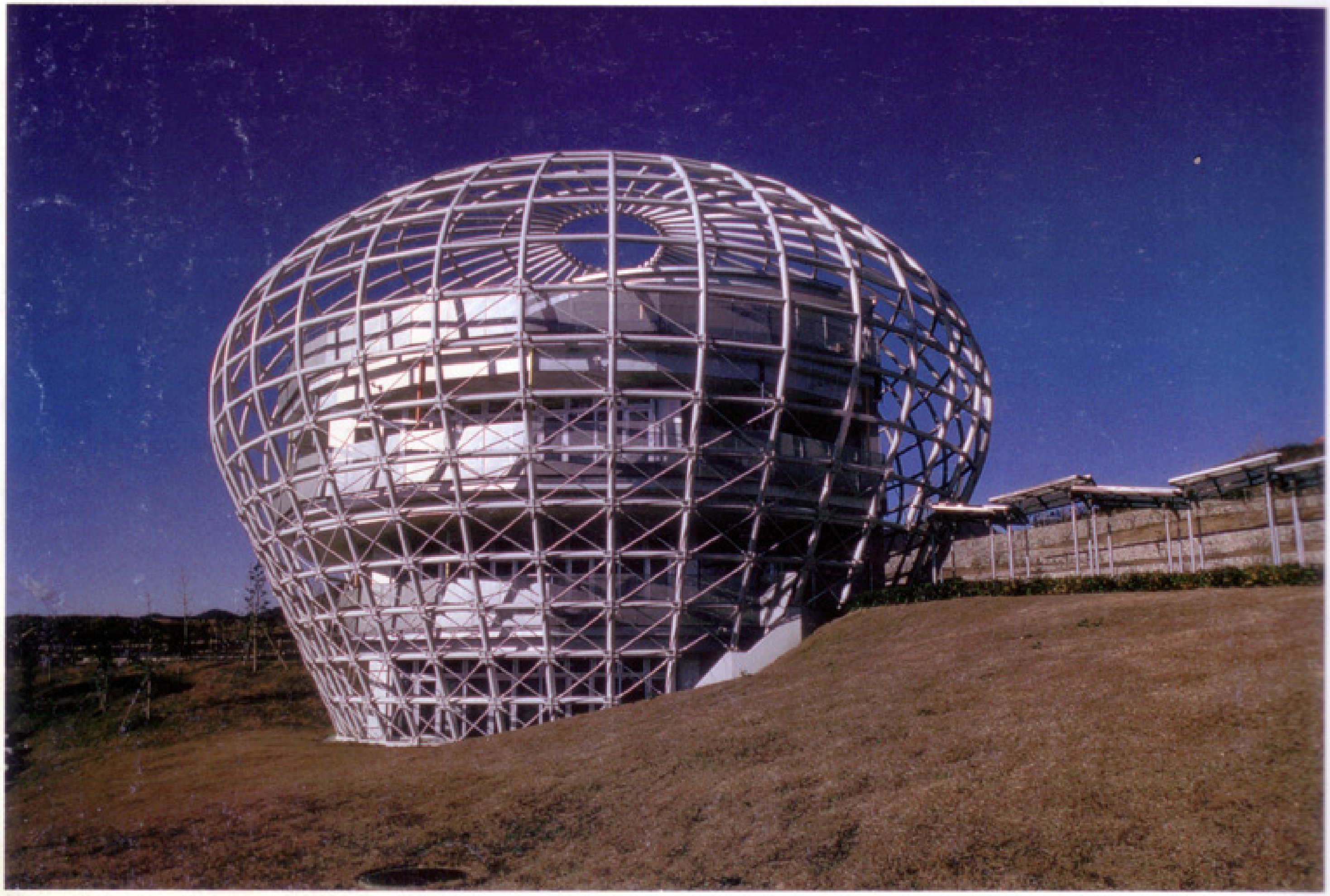
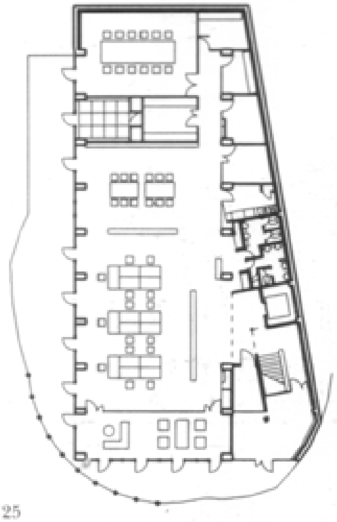


24

20 East elevation
21 South elevation
22 West elevation
23 North elevation
24 The workshop; architecture wrapped in a steel shelter
25 Basement plan (office)
26 First floor plan (shop)
27 Second floor plan (workshop/library)
28 Third floor plan (restaurant)
29 Roof plan
30 Section



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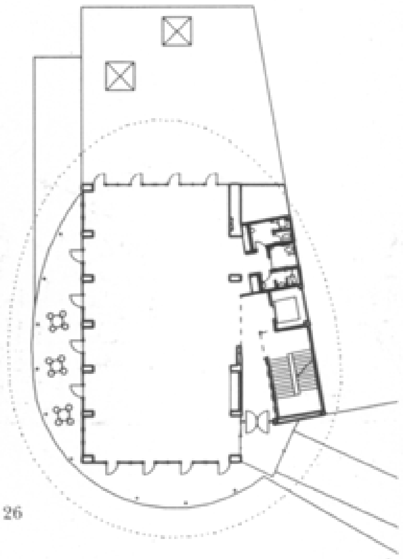

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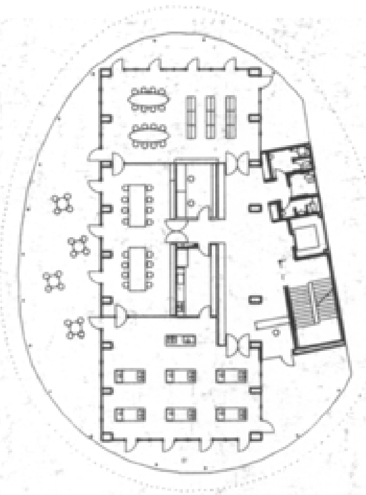

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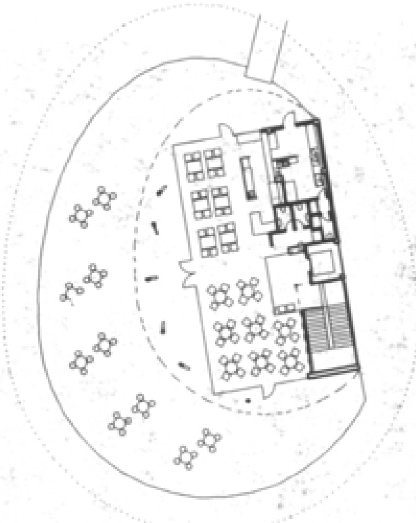

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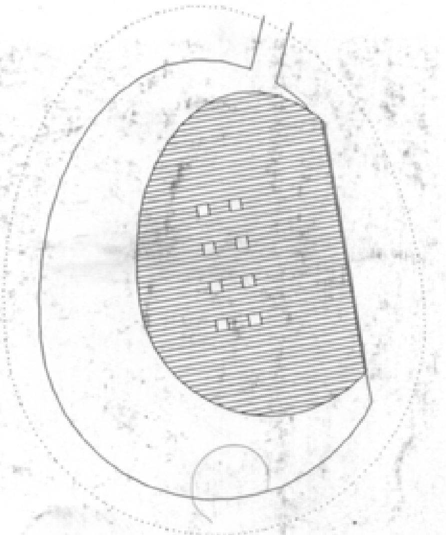

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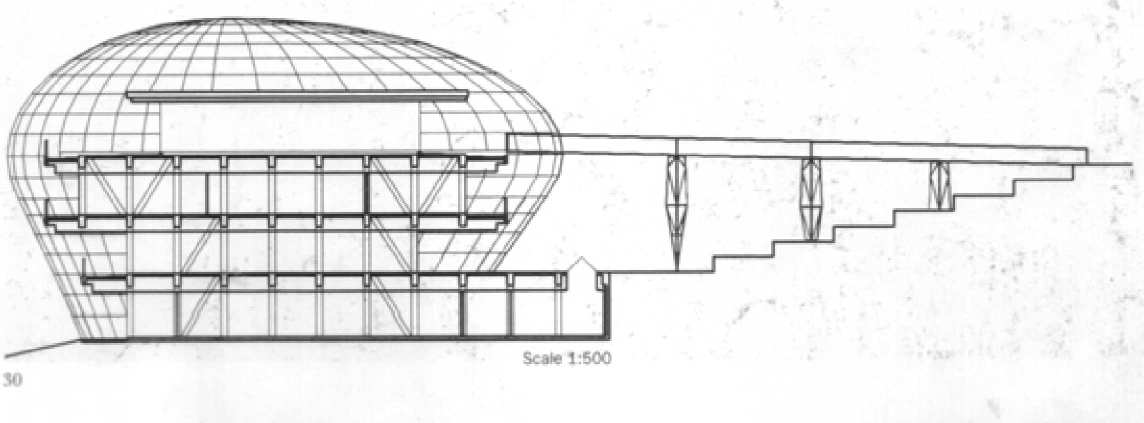

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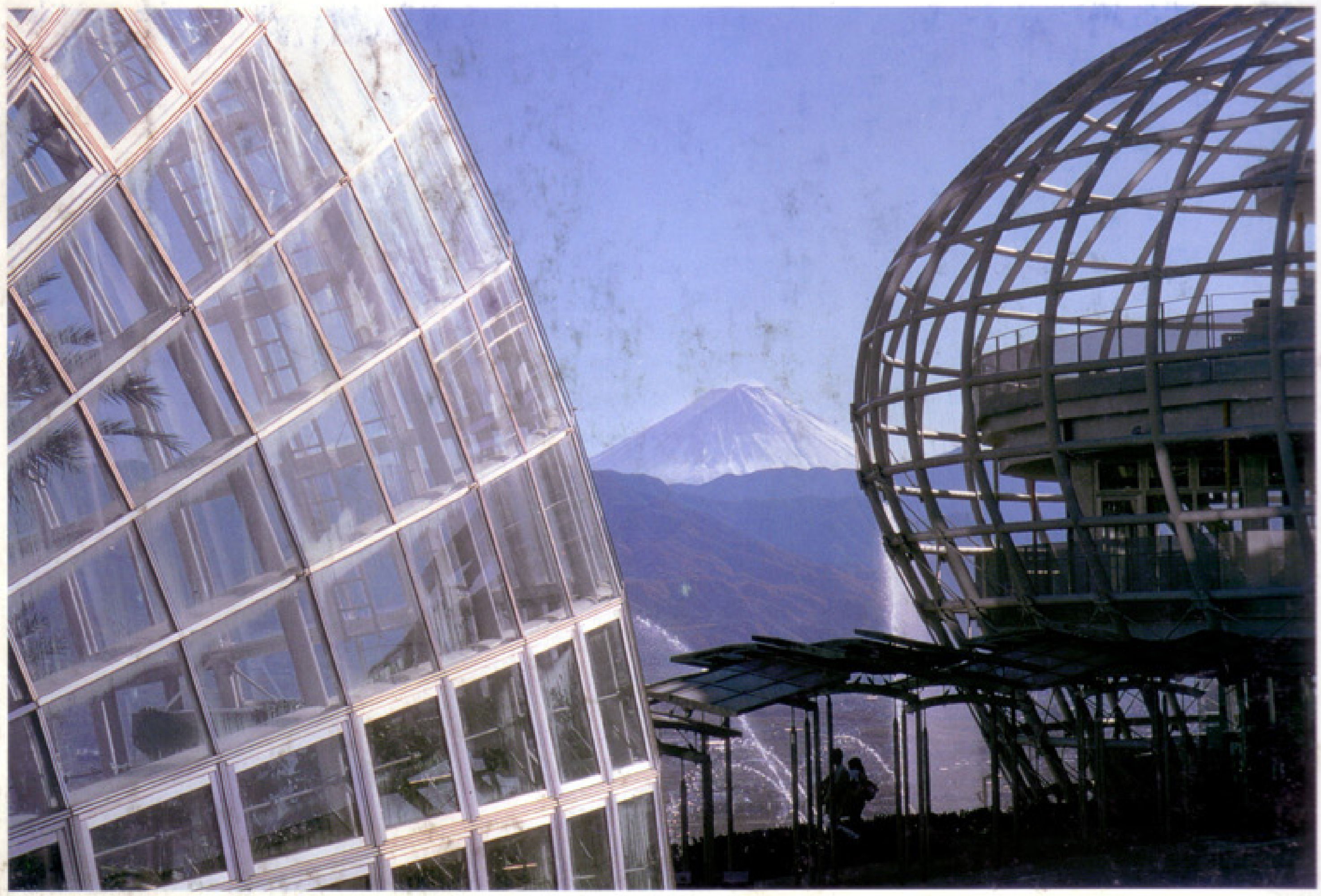

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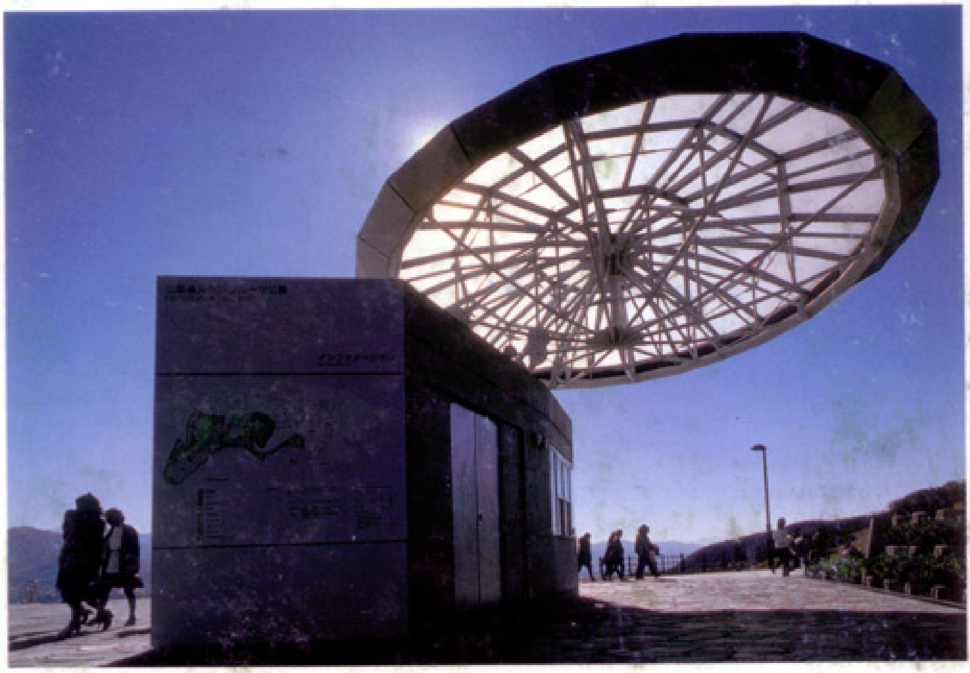
31 Water garden with perforated shade structures

32 View between the tropical greenhouse and the workshop

33 Information booth and canopy, shaped like a floating seed

34 Water garden



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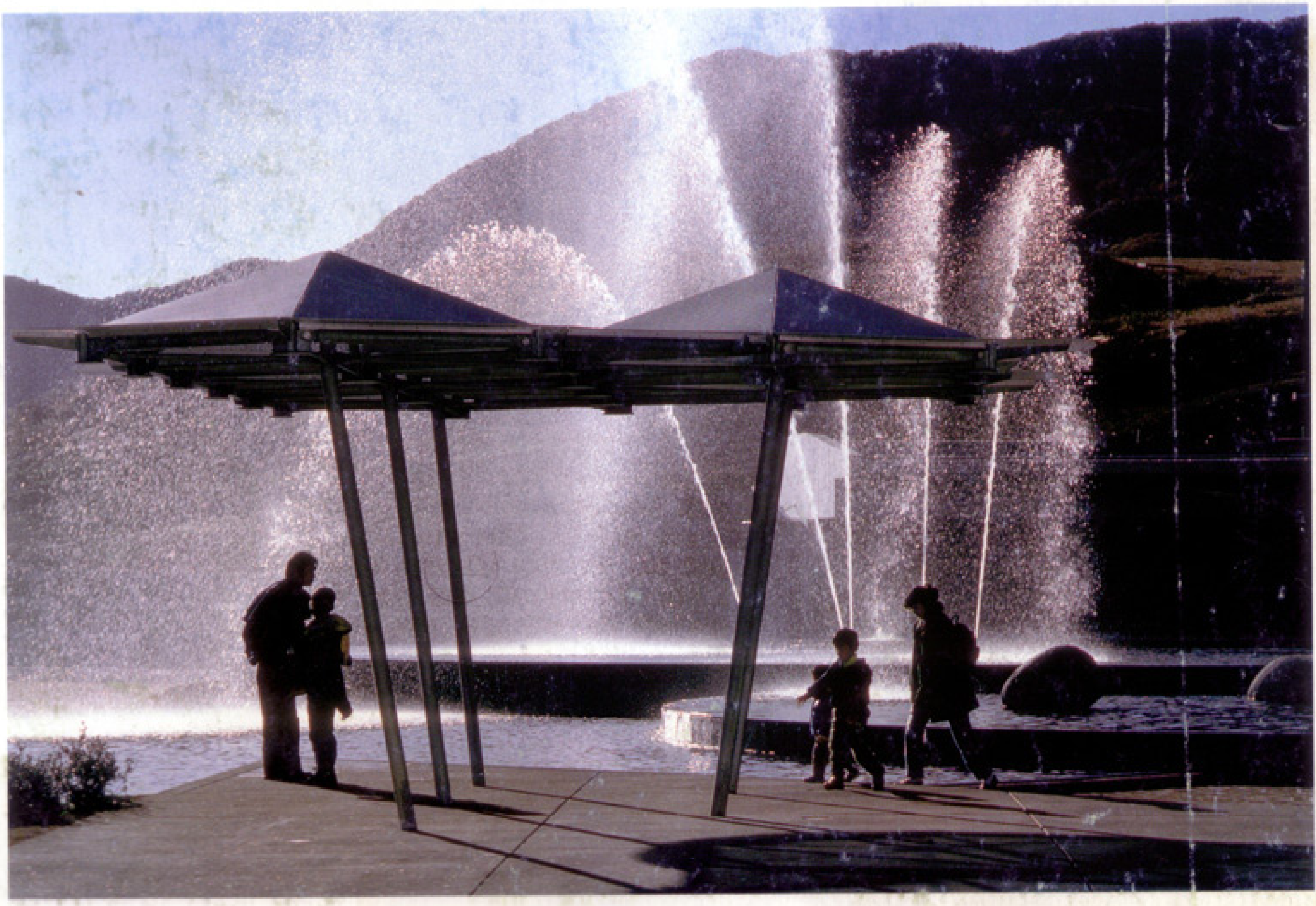

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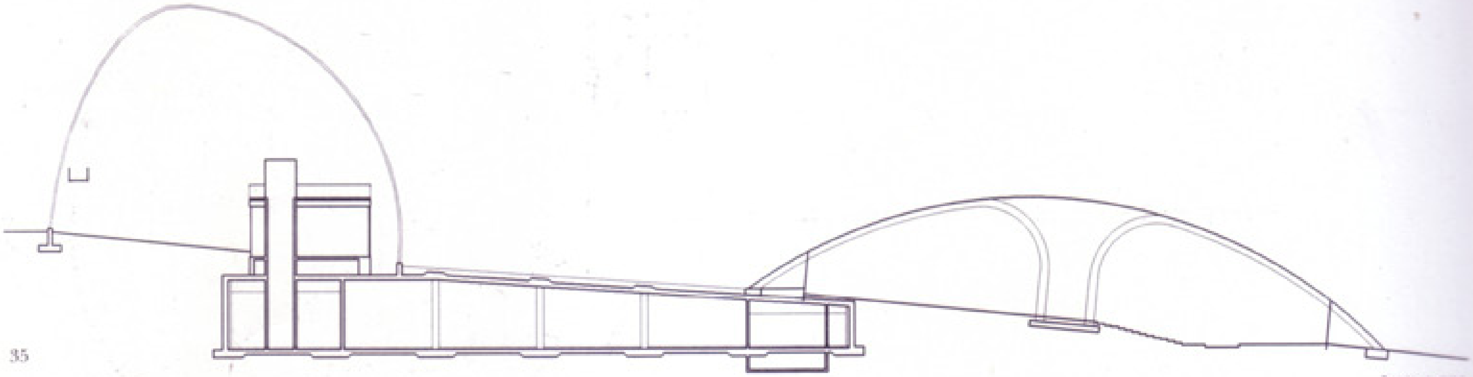
35 Section
36 Plaza interior, showing tree-like structural frame
37 Gallery, first basement level plan
38 Plaza interior



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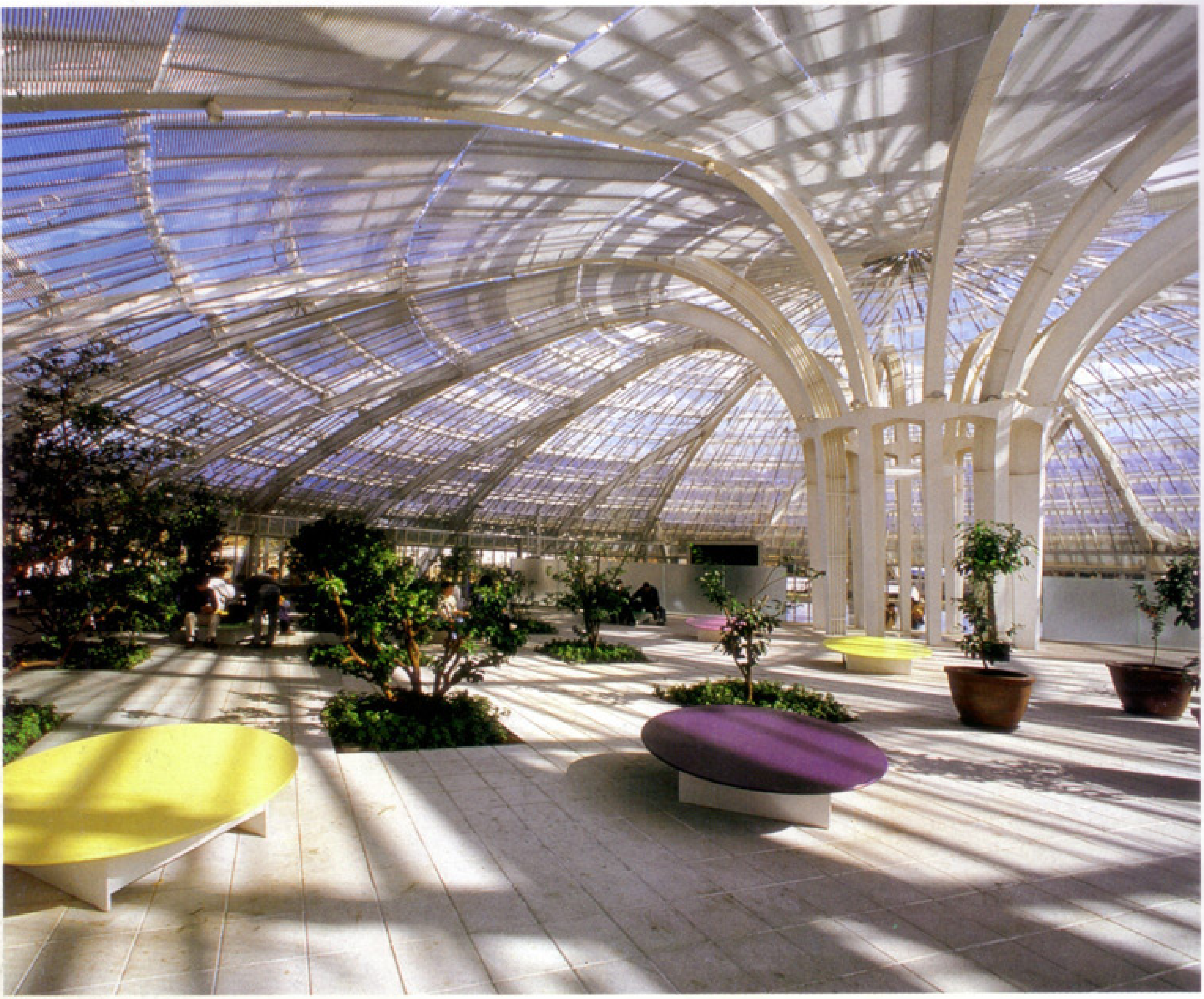

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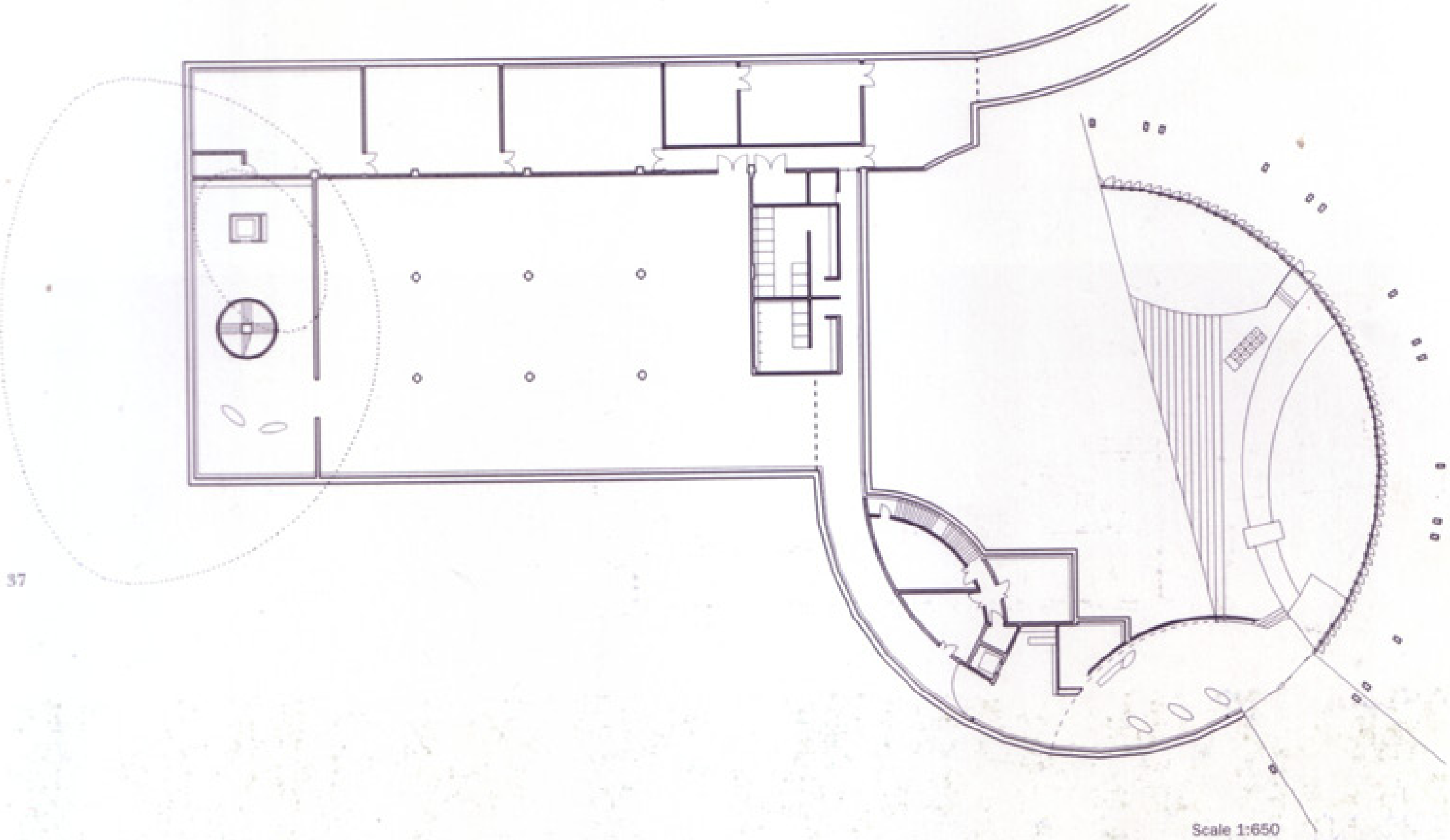

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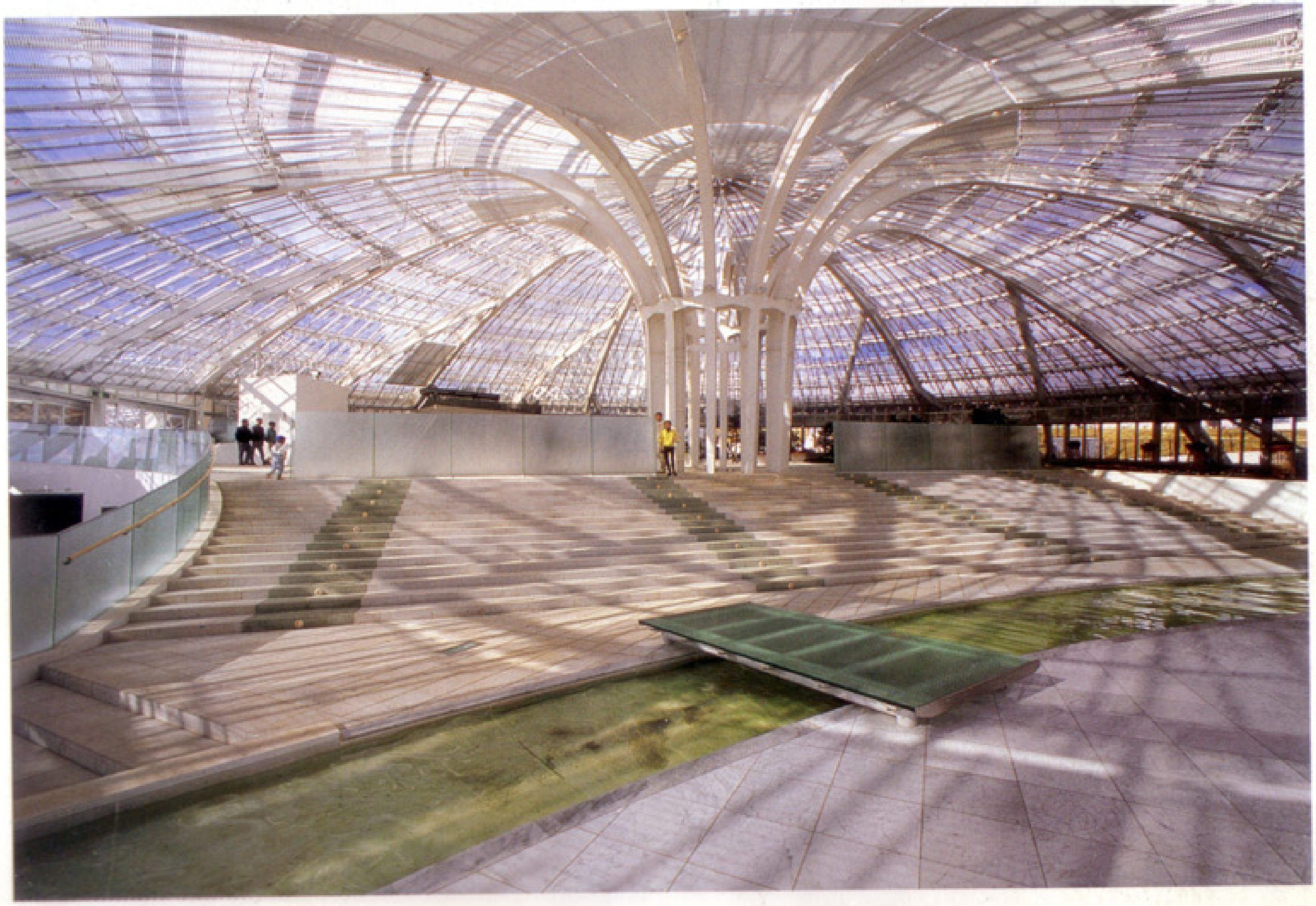

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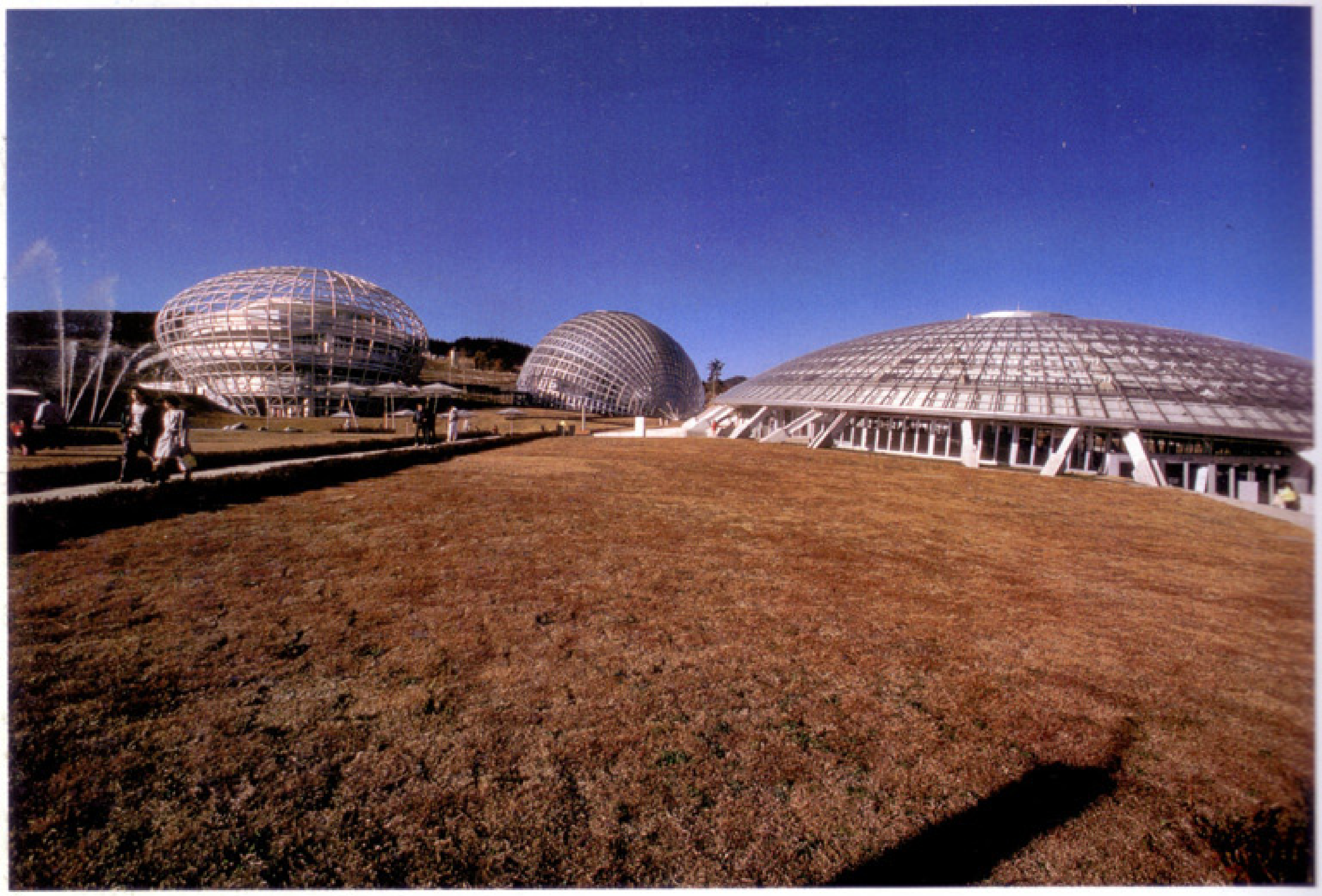

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39 Overall view from the south showing the shelters arranged along the sloping site

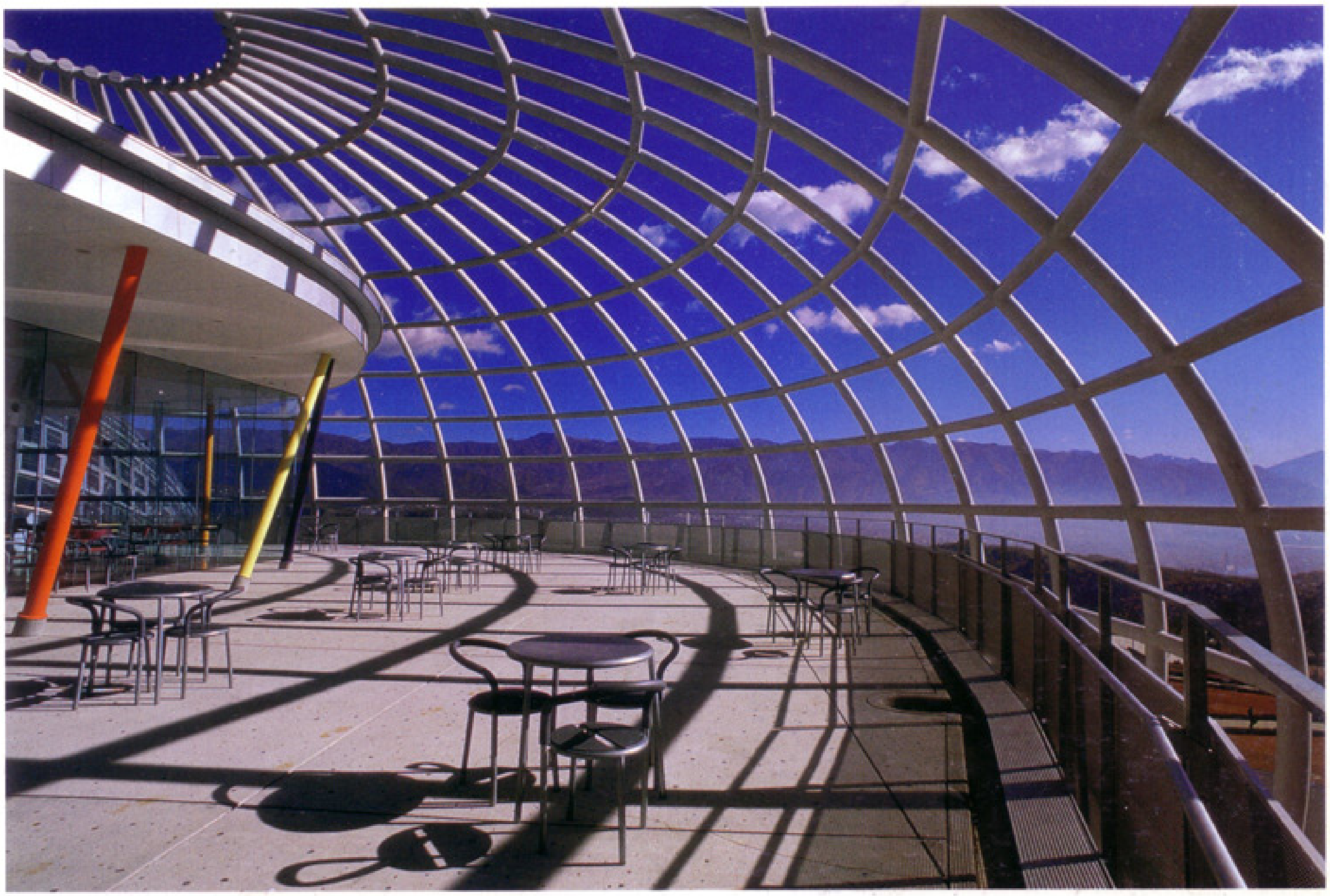
40 The restaurant, surrounded by see-through glass

41 The library

40

41

42



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42 Plaza showing citrus tree planters and interactive "sound boxes"

43 View from the roof terrace

44 Hall on the second floor of the workshop; colours inspired by fruit

45 The workshop

46 An underground walkway, to the exhibition space

44

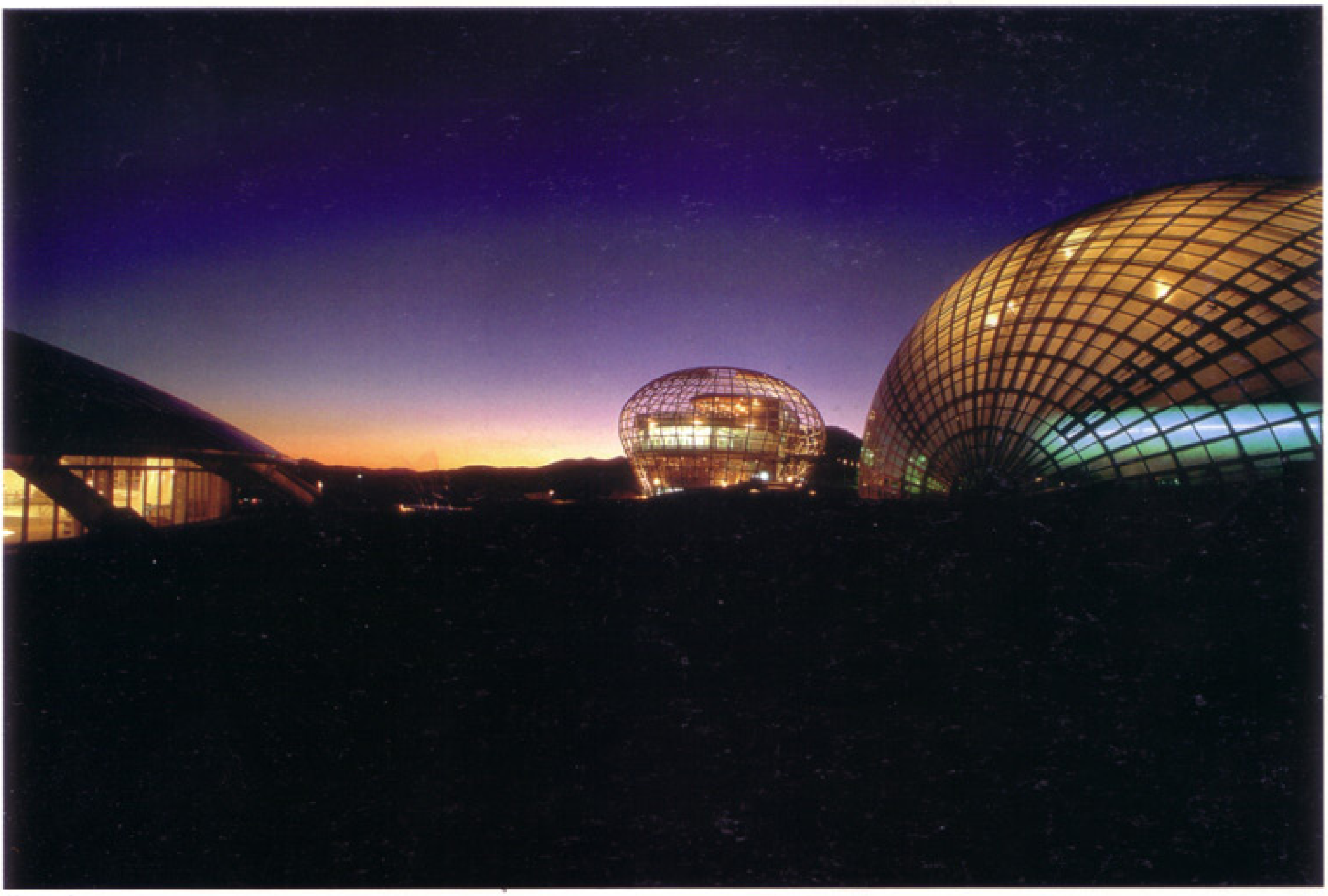
45

46

47 Bridge leading to the fruit workshop
48 Plaza, night view
49 Northeast elevation, evening view; creating scientific scenery
50 Night view from the south

47

48



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The University of Shiga Prefecture, Gymnasium

Design/Completion 1992/1995
Hikone, Shiga
Shiga Prefecture
Site area: 283,000 square meters
Total floor area: 3,917 square meters
Steel, reinforced concrete

The master plan for the newly created University of Shiga divided the campus into four sections. The design of each section was awarded to different architects through a design competition. Our responsibilities included the Faculty of Engineering building and a gymnasium. Although the master plan has a strong sense of continuity, we were able to design the gymnasium with relative freedom due to its unique function and isolated location. The gymnasium, in the form of a wind-swollen curtain, overlooks most of the campus. Mt Kojin, a city landmark, is visible from the classroom buildings (laid out in parallel rows) through the transparent gymnasium. When the tennis courts and sloping grass seating area to the west side of the gymnasium are completed, the gymnasium will give the visual impression of a large plant seed jumping out of the ground.

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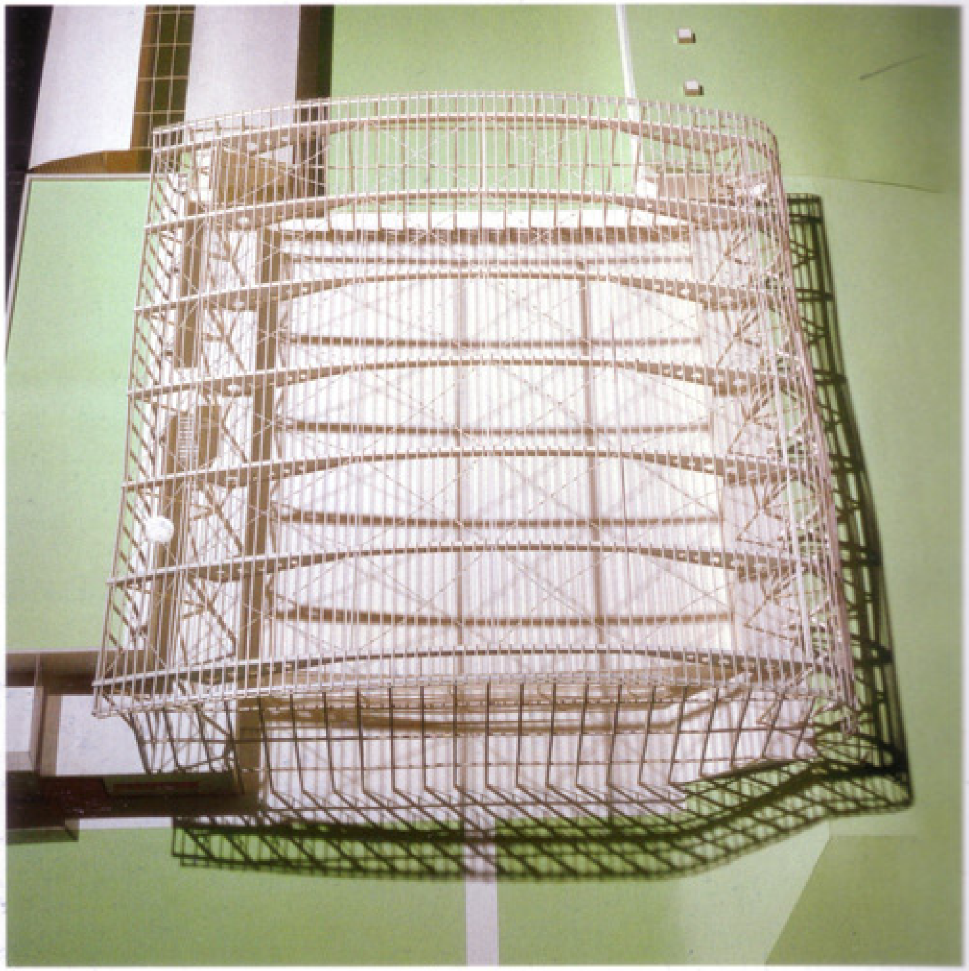

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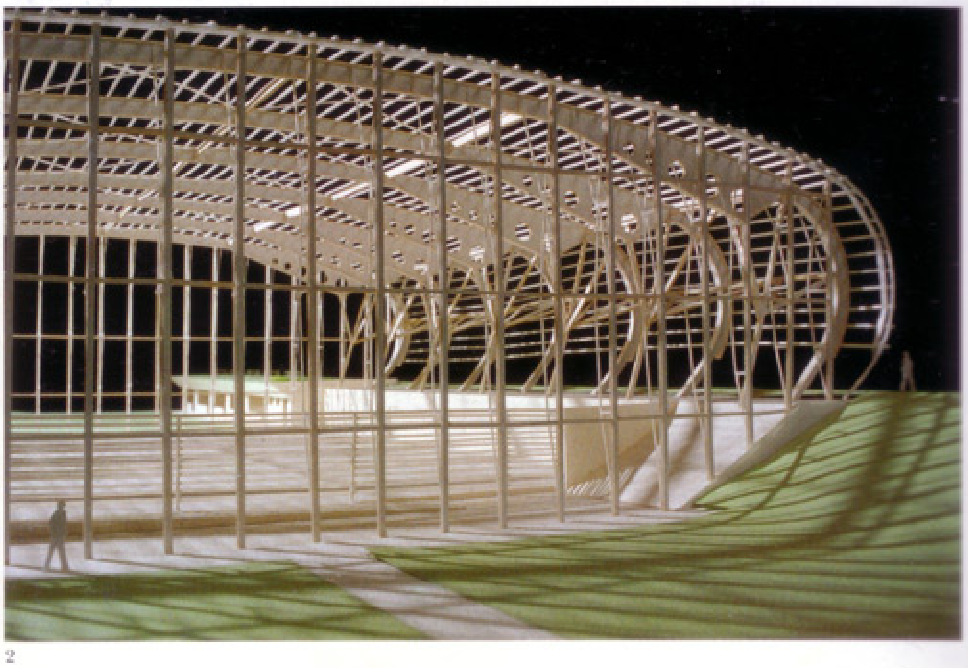

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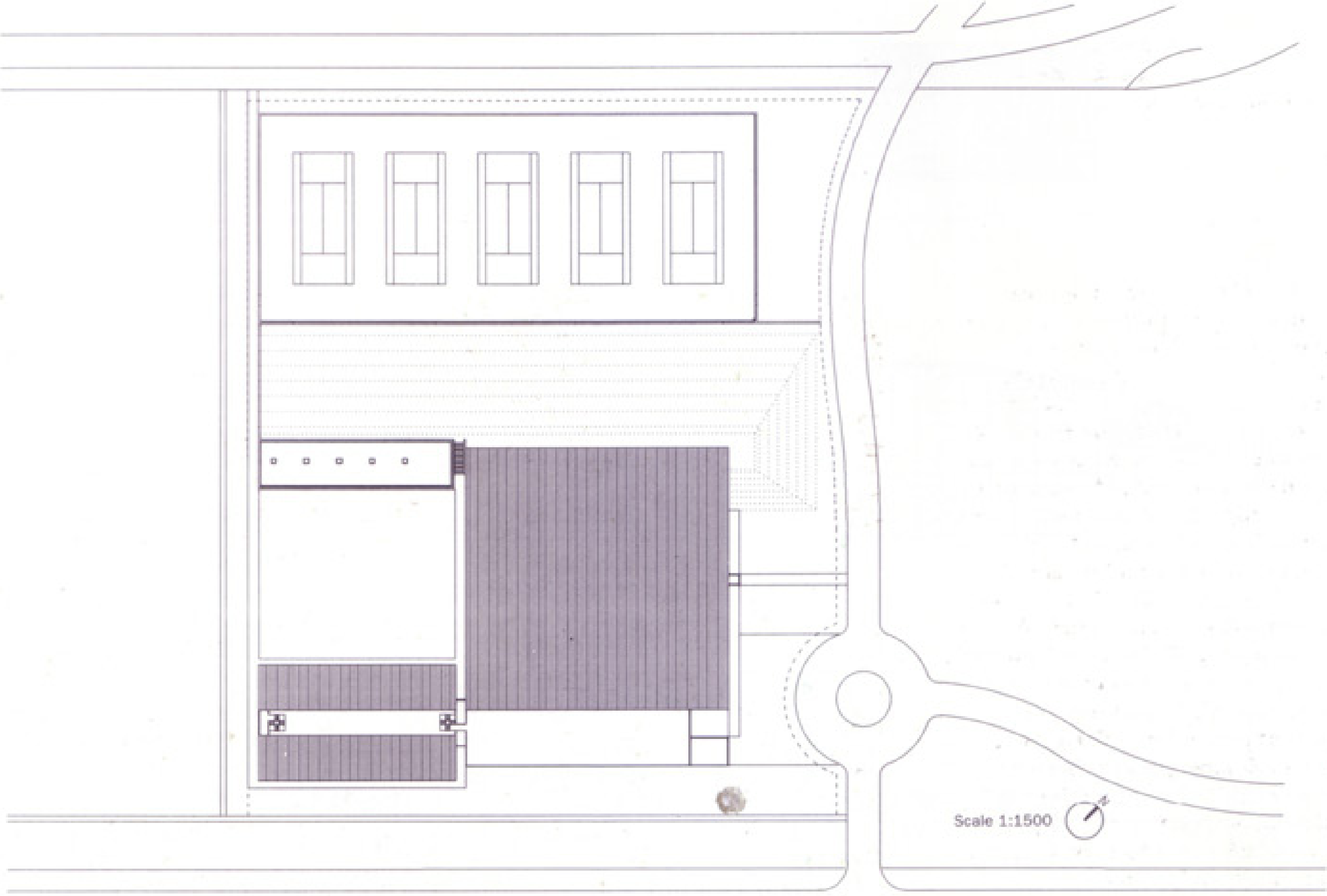
1–2 Structural model
3 Site plan
4 Gymnasium and clubhouse from ground level



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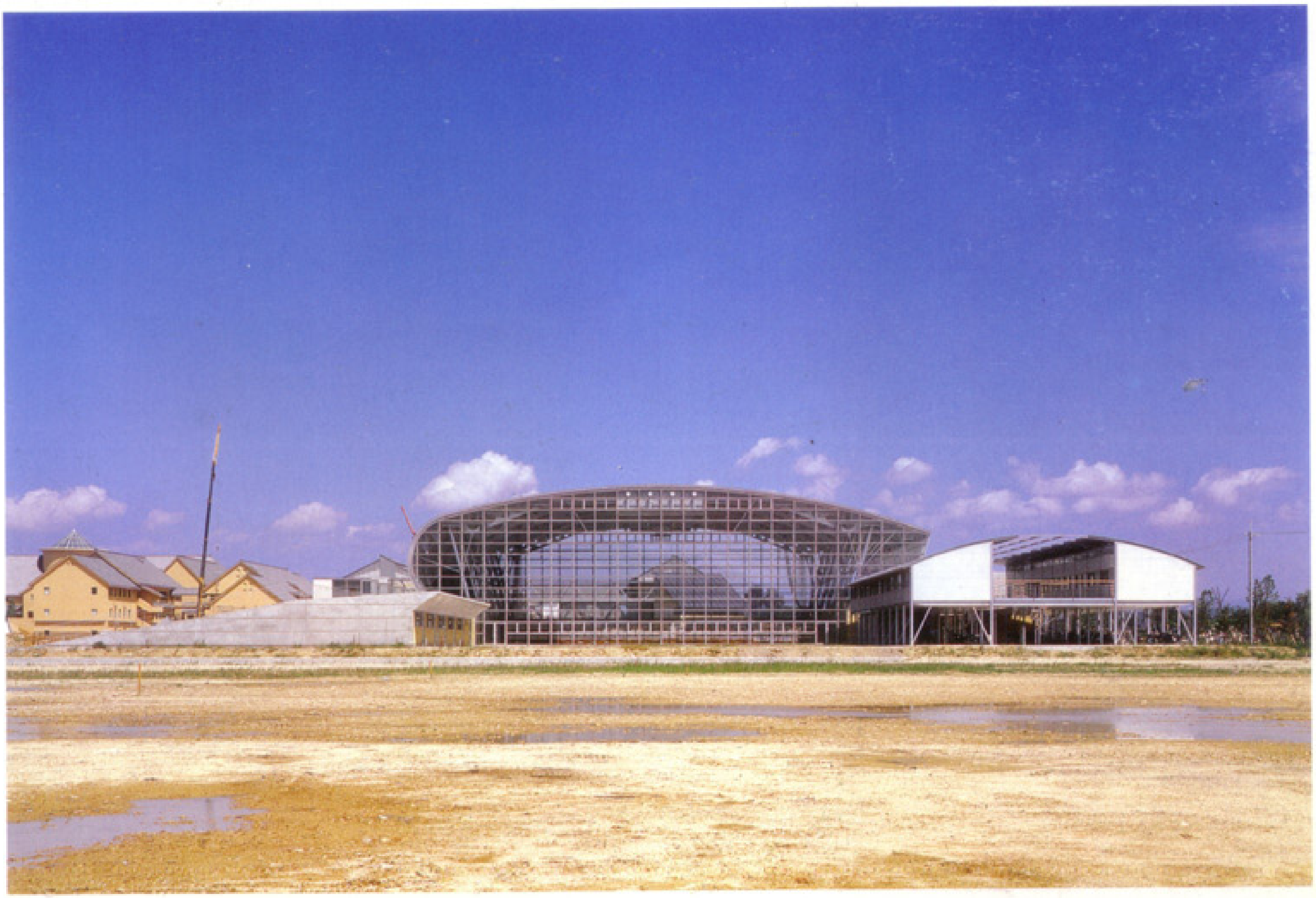

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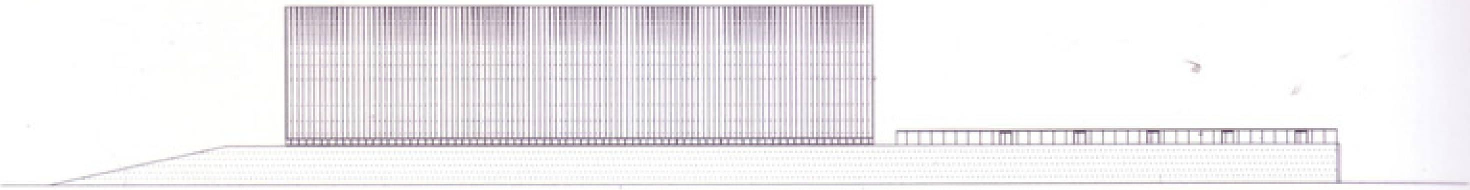

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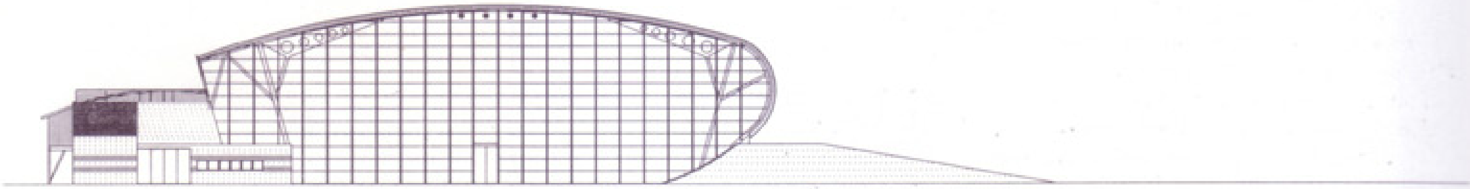

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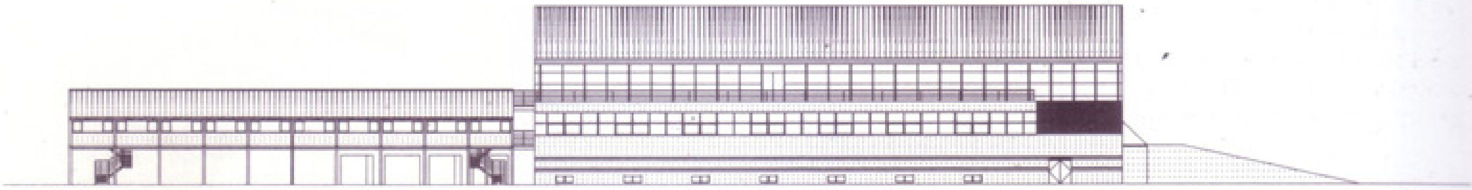

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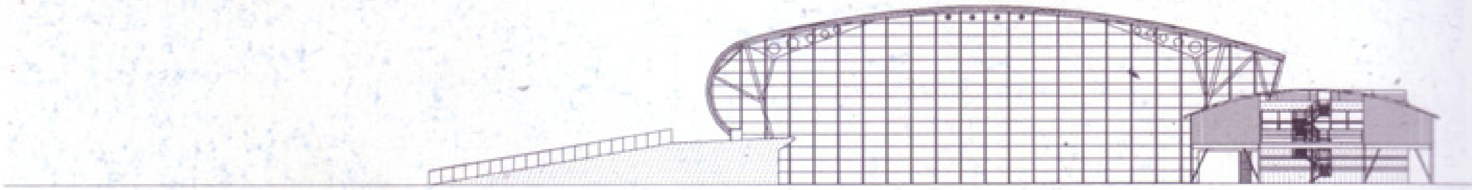

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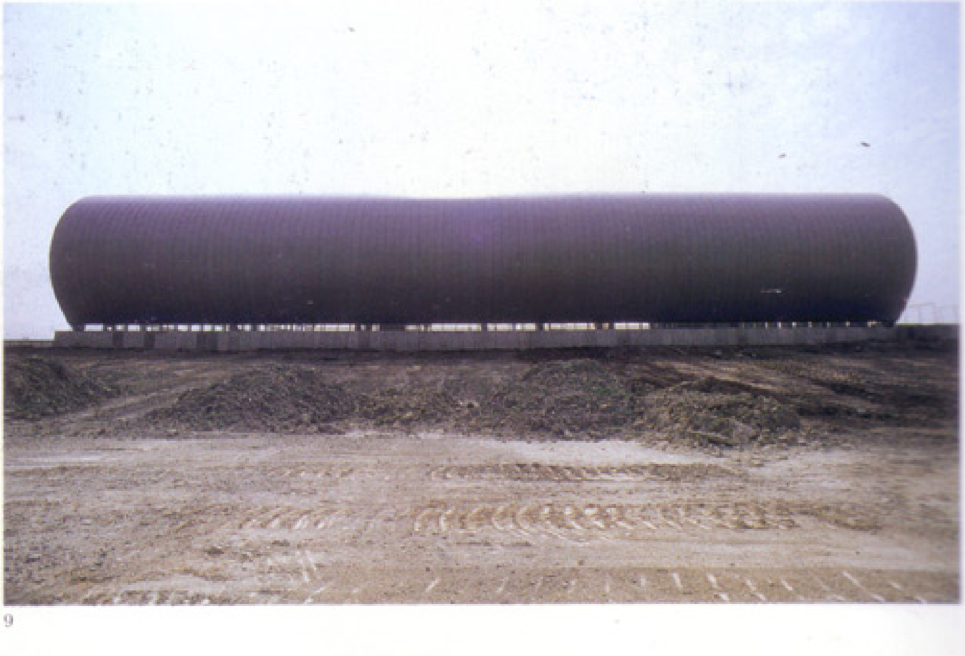
Scale 1:600

5 West elevation
6 North elevation
7 East elevation
8 South elevation
9 Cylindrical roof emerging from the earth
10 Overall view from ground level



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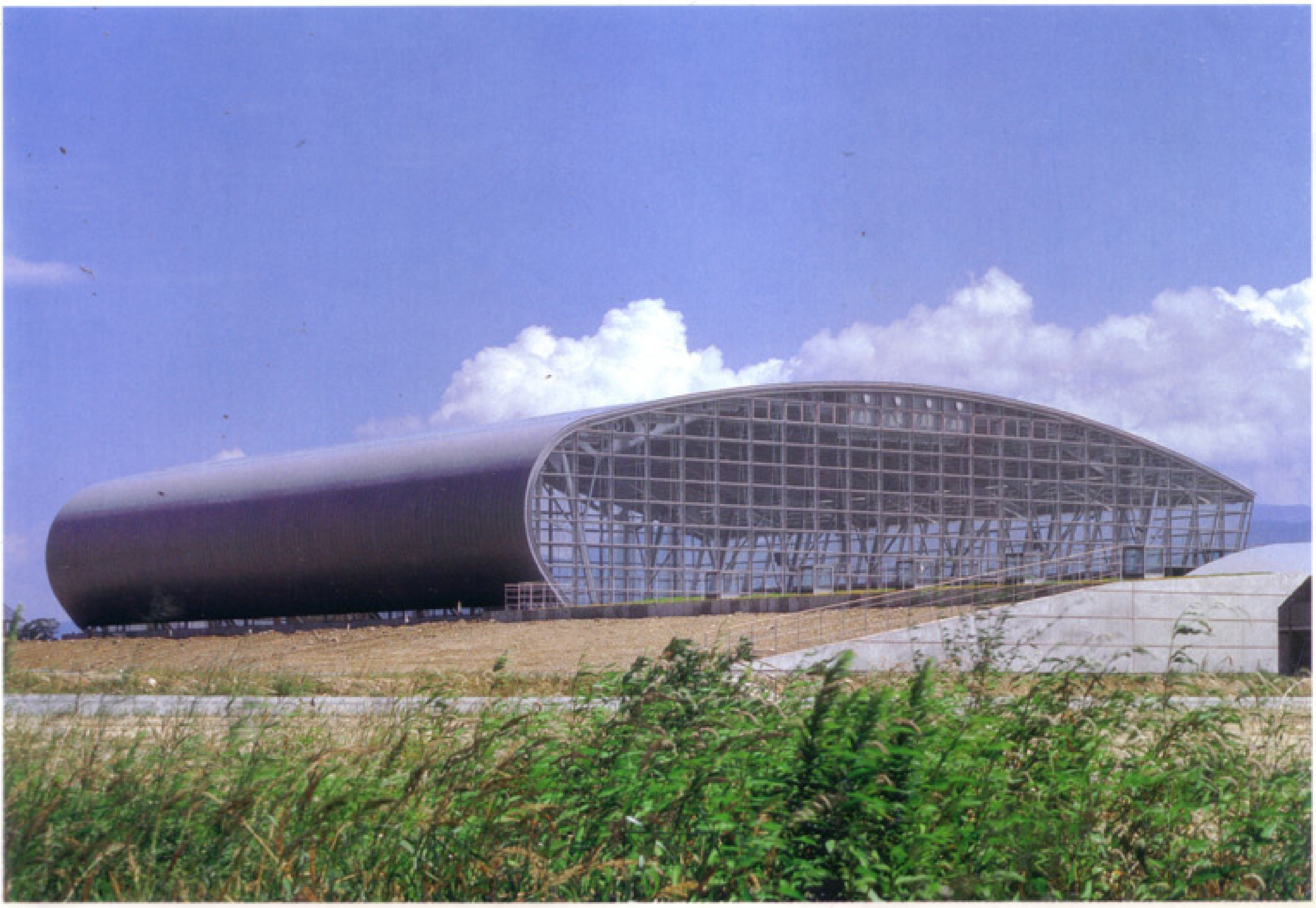
The gymnasium's front facade and the side facing the baseball field are fully glazed for natural light and visual transparency. The upper gallery level, located above locker and shower rooms, is open to the arena. Under the gallery and outdoor exercise area, there is also a martial arts hall and a training room, which connect to the clubhouse buildings to the south. One clubhouse is built on pilotis above a bicycle parking lot; the other is built into the slope around the tennis courts. The gymnasium and the two clubhouses define a large grassy yard to the south. The roof, a thin, light shelter, is supported by tree-like columns and brackets. The orderly rows of these columns are reflected in the glass walls, giving the appearance of a forest.



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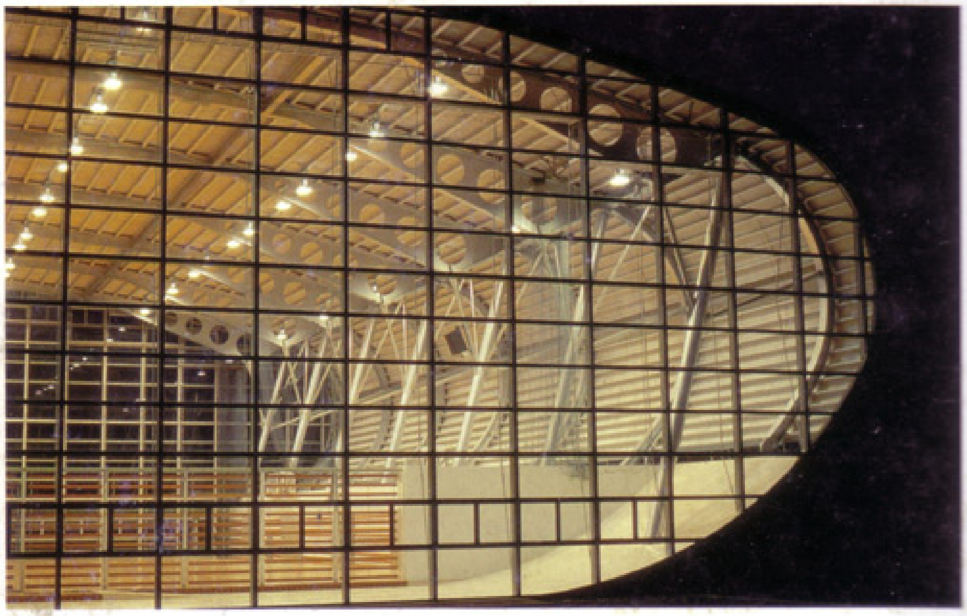
11 Steel frame illuminated by interior lights
12 Night view from university building side
13 The arched frame and tree-like frames form the internal space
14 View of Mount Kojin from inside the gymnasium



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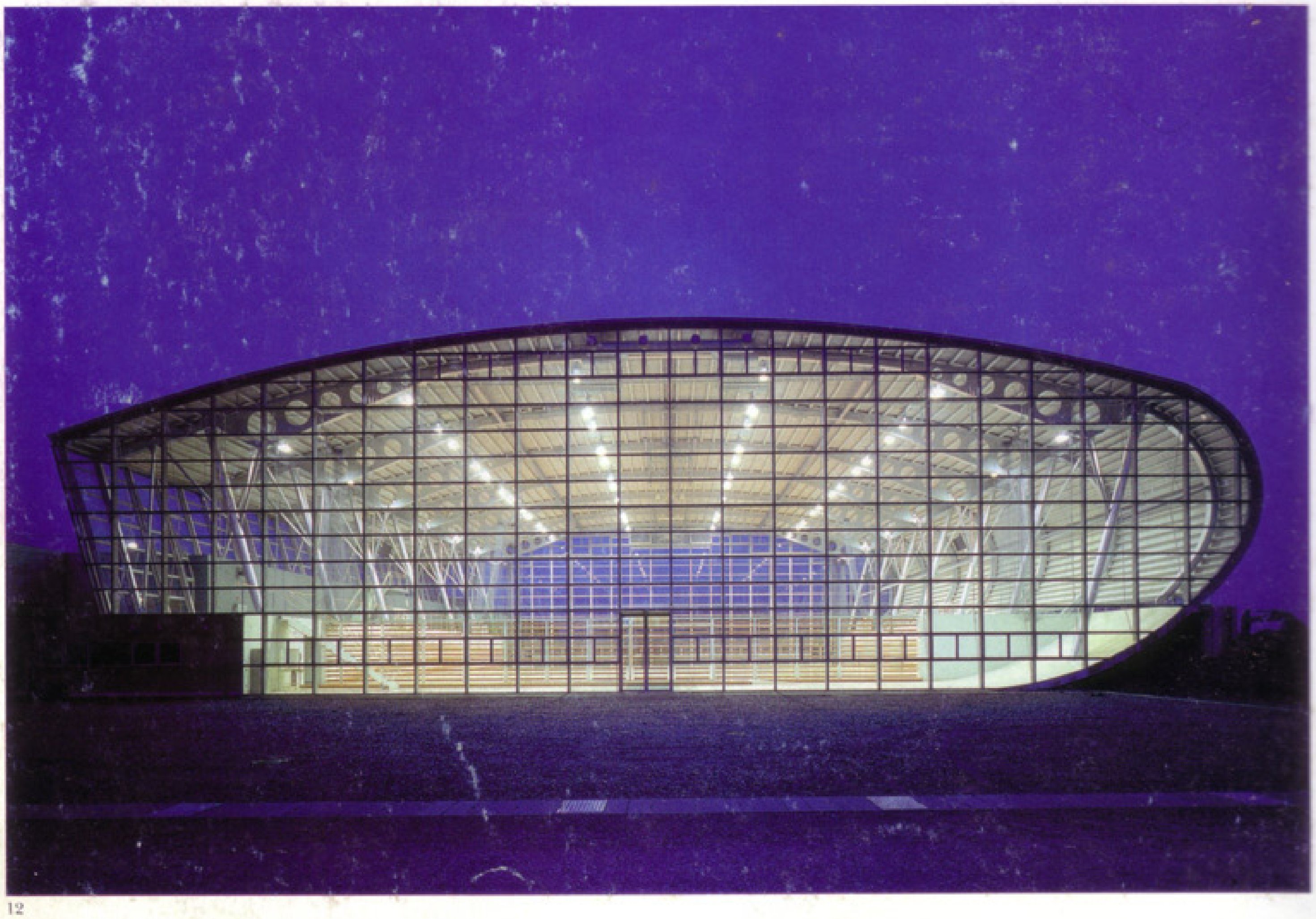

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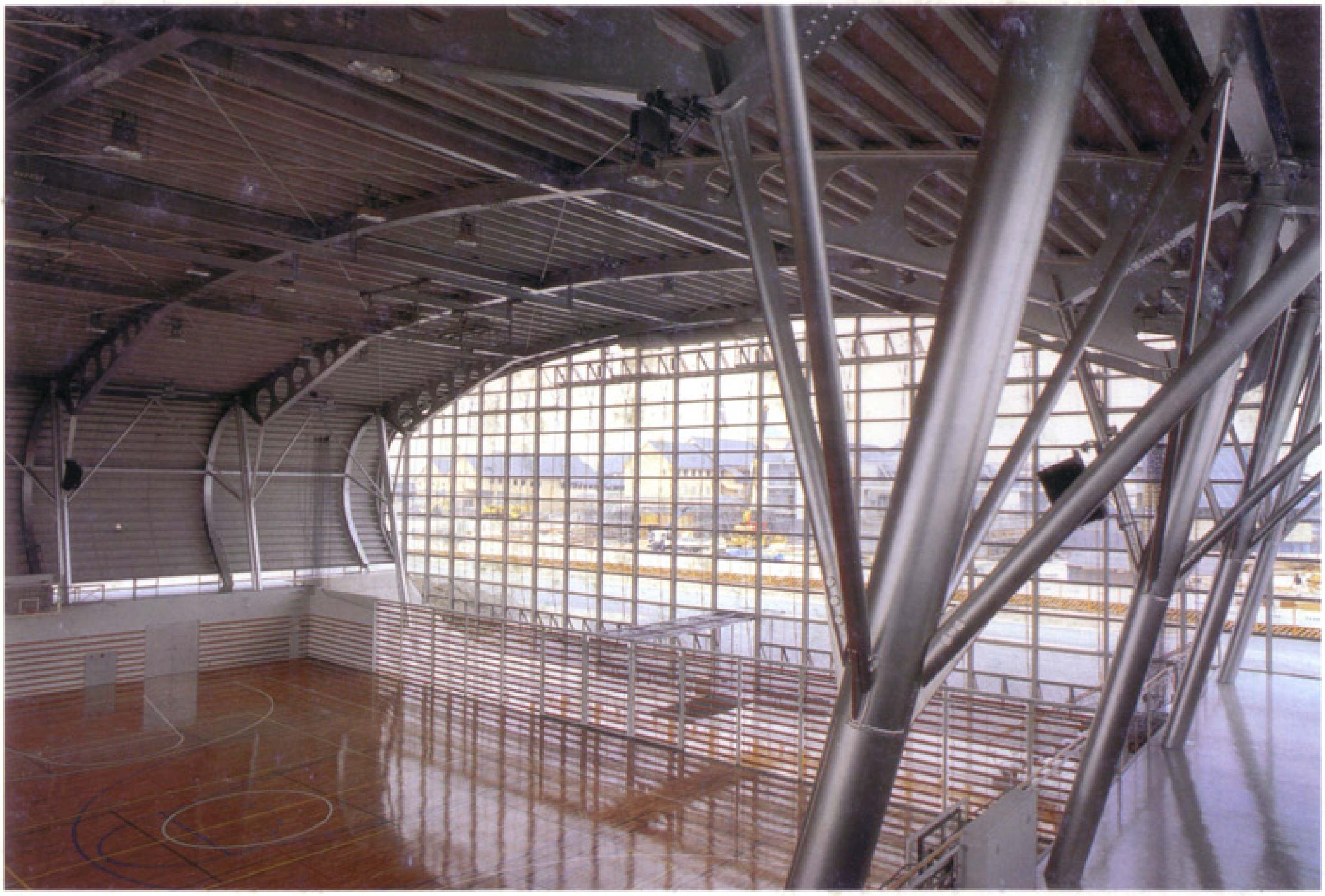
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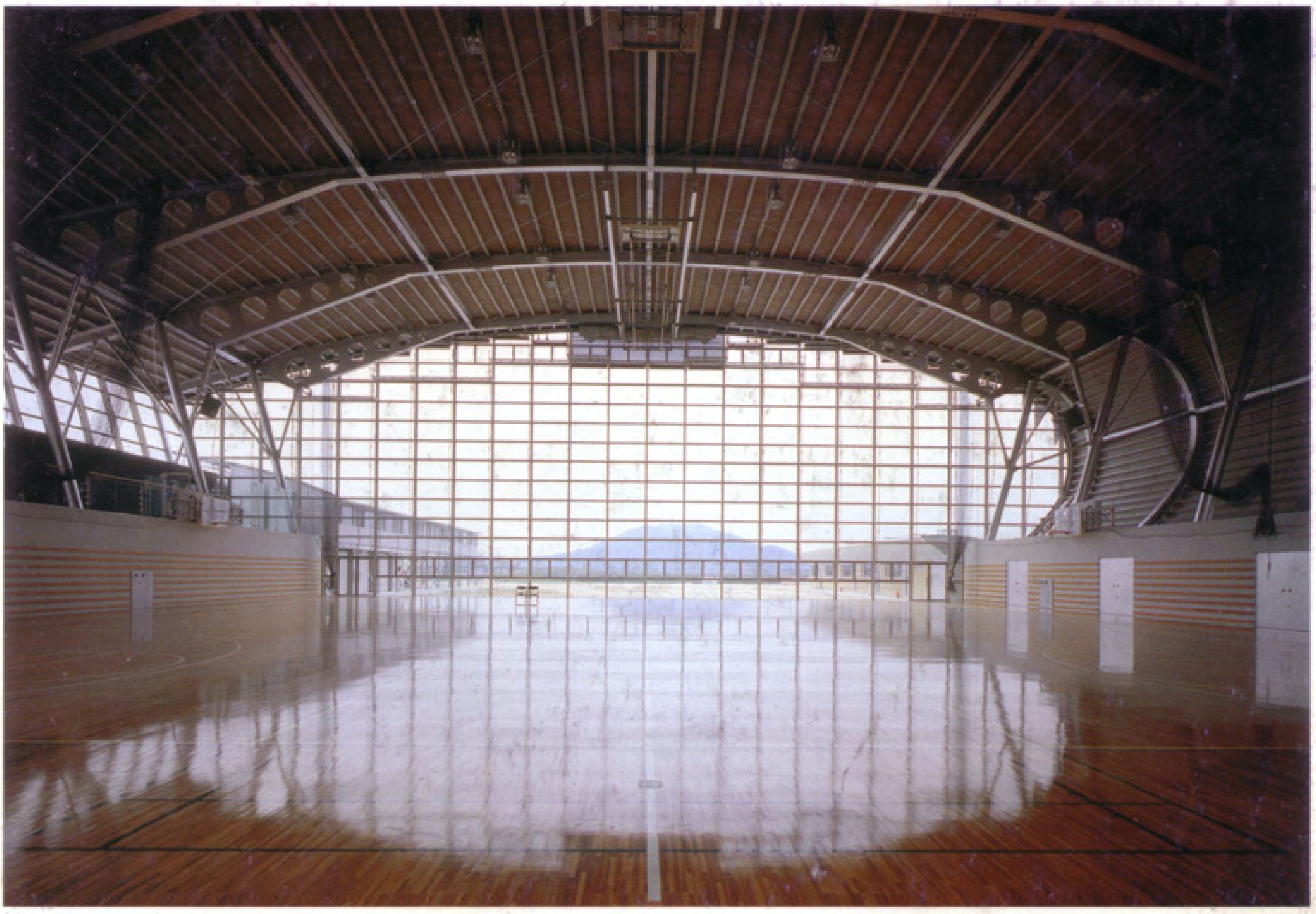
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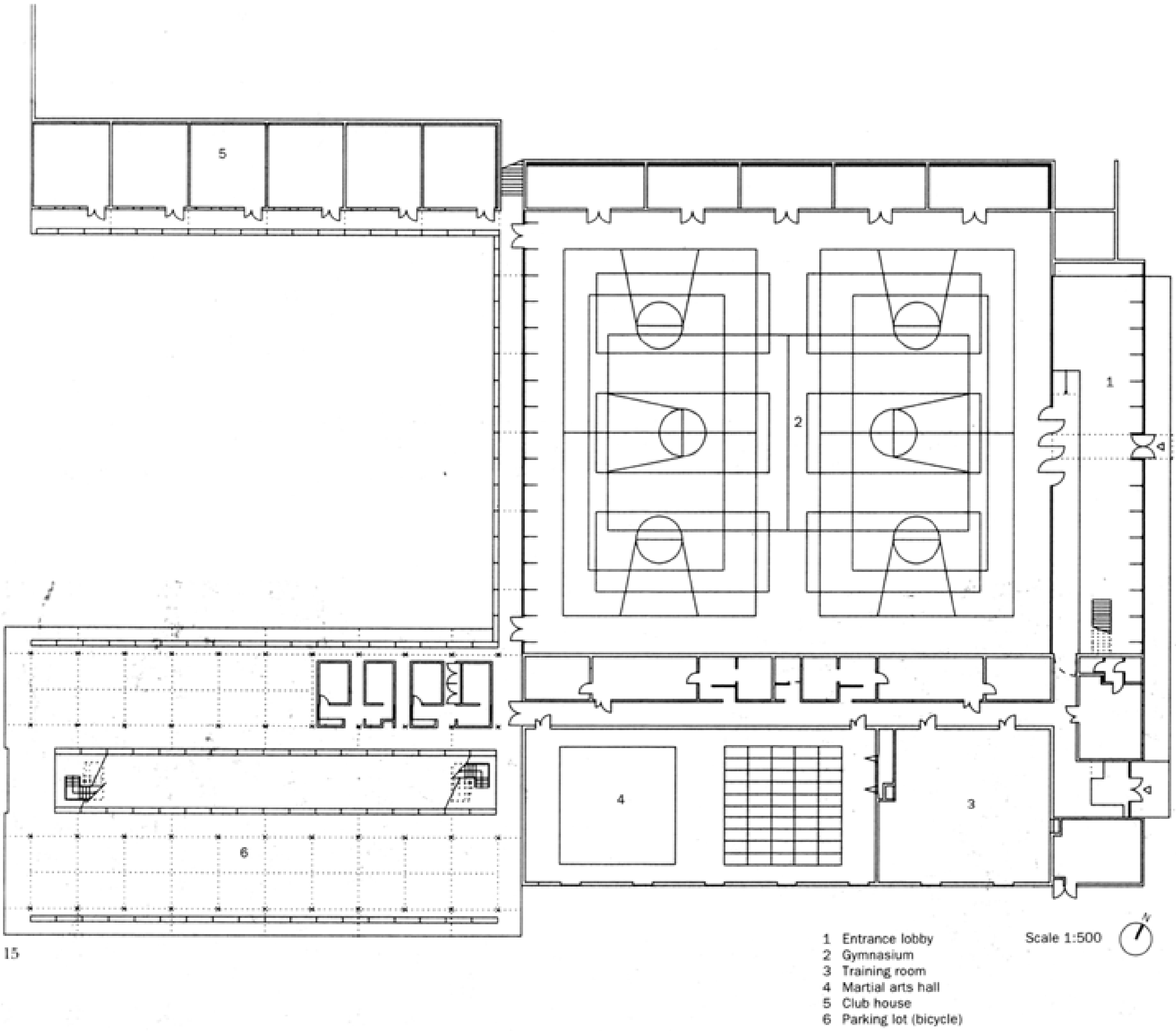
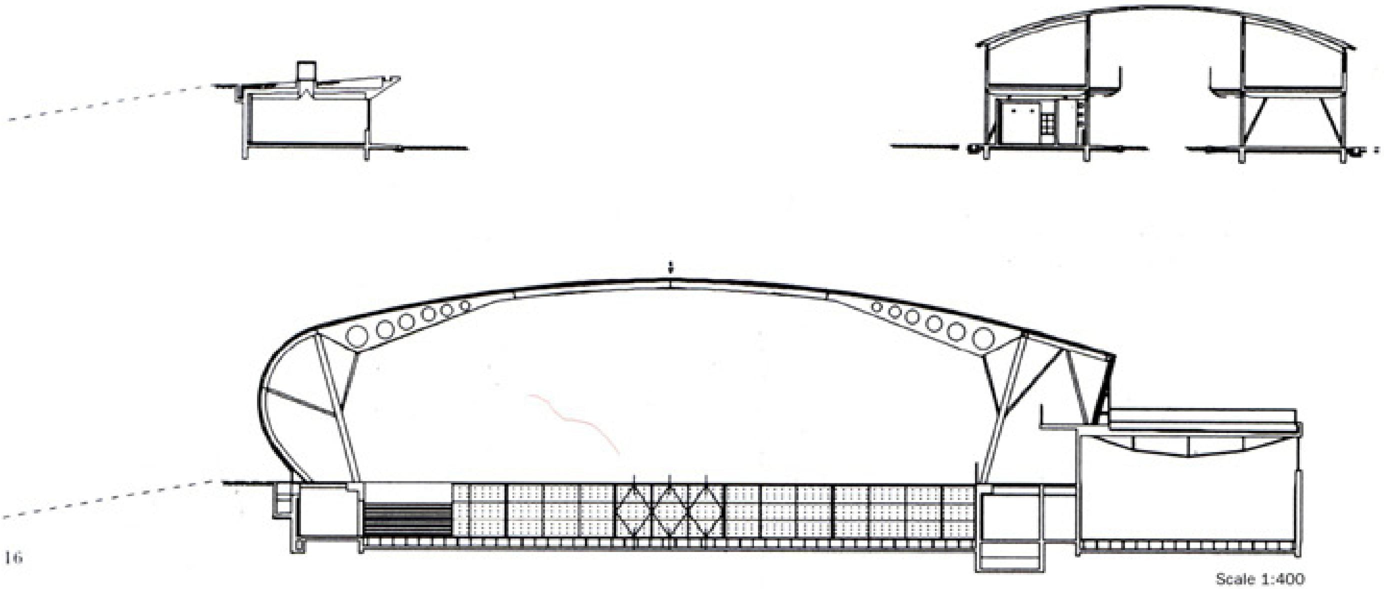


15

15 First floor plan
16 Sections
17 View of Mount Kojin from clubhouse courtyard



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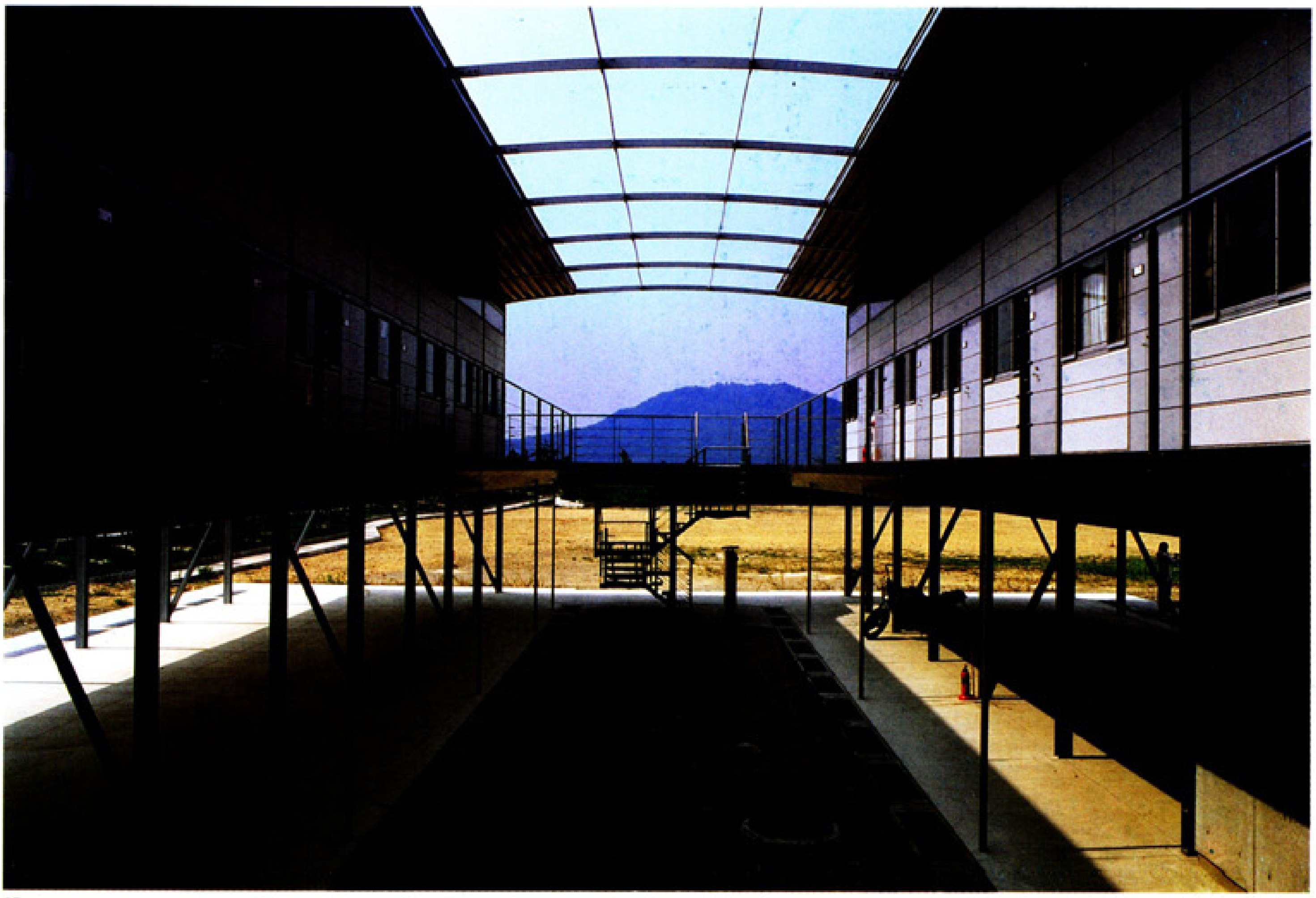

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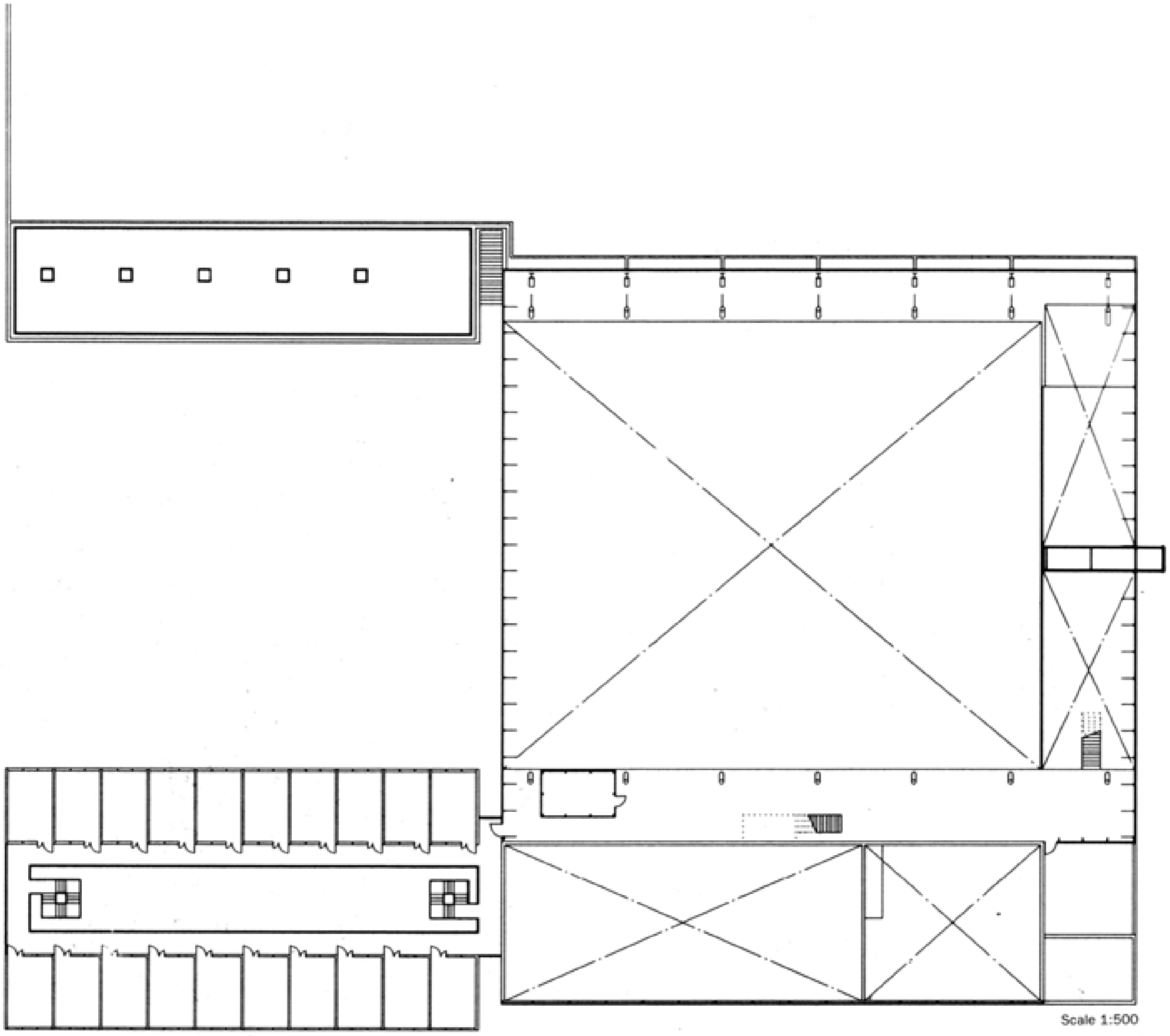

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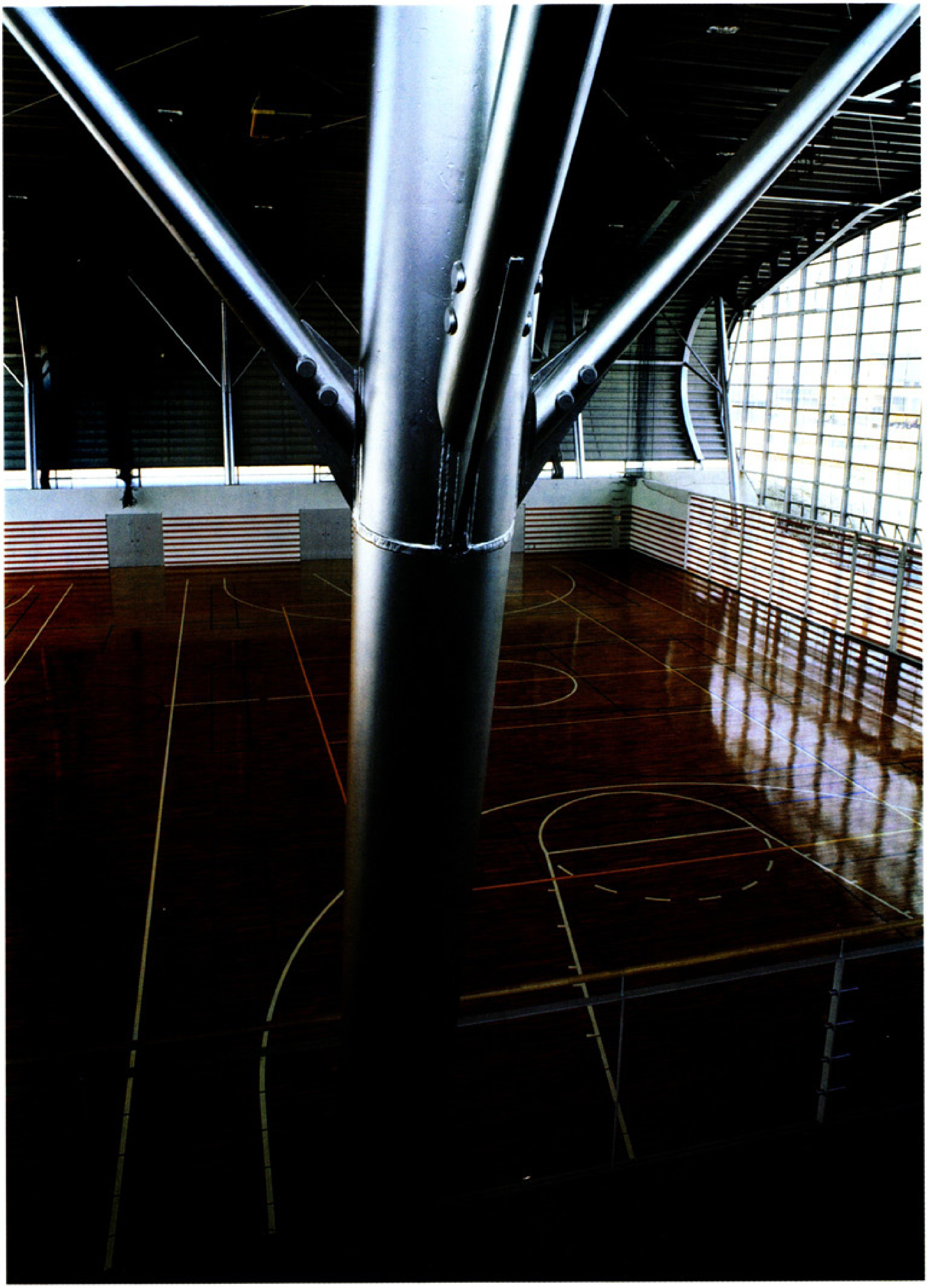
18 Second floor plan
19 Detail of tree-like frame



19

Cardiff Bay Opera House

Competition 1994
Cardiff, Wales, UK
Cardiff Bay Opera House Trust
Site area: 14,947 square meters
Total floor area: 37,680 square meters
Steel, reinforced concrete

We were selected as one of four finalists in the first stage of the two-stage competition for the Welsh National Opera; the second stage involved eight entrants, including the four invited architects.

Authorities in Cardiff are currently planning to redevelop the city's waterfront as a leisure and business center, following its long history as a prosperous industrial and trading port. The building will be the first national opera house to be built in Britain in the last 100 years.

Our proposal included suggestions for the large-scale redevelopment of the entire Cardiff Bay area. It is a re-creation of port scenes—reminiscent of numerous large cargo ships anchored in the bay—in the form of a group of public and private buildings.

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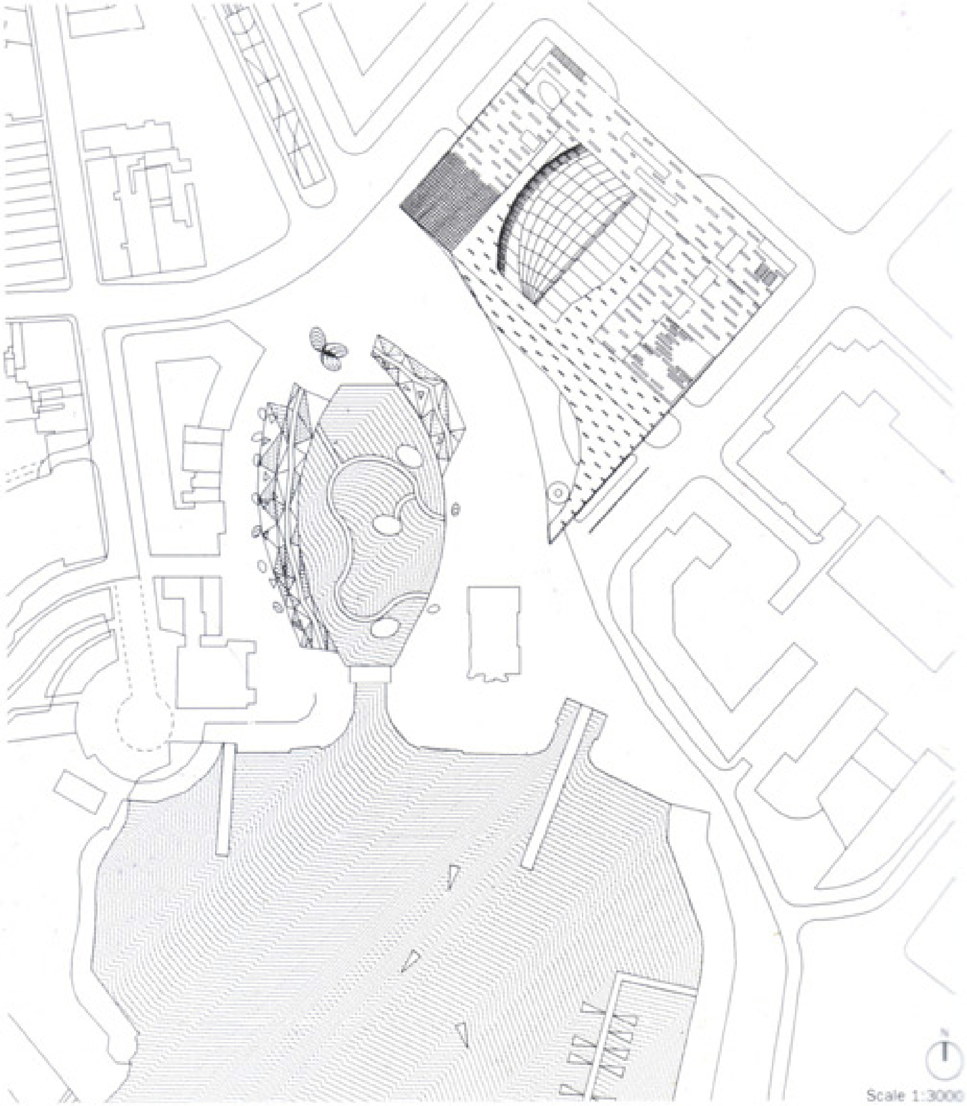

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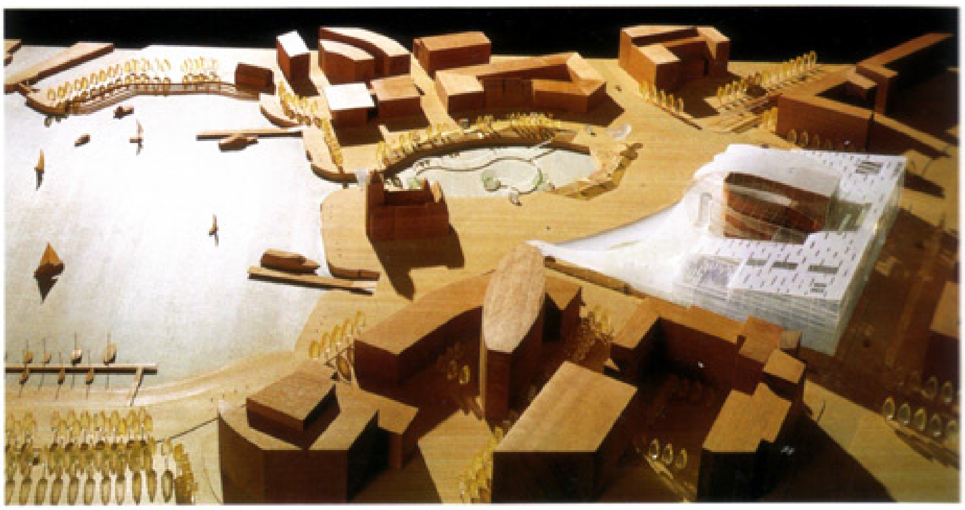

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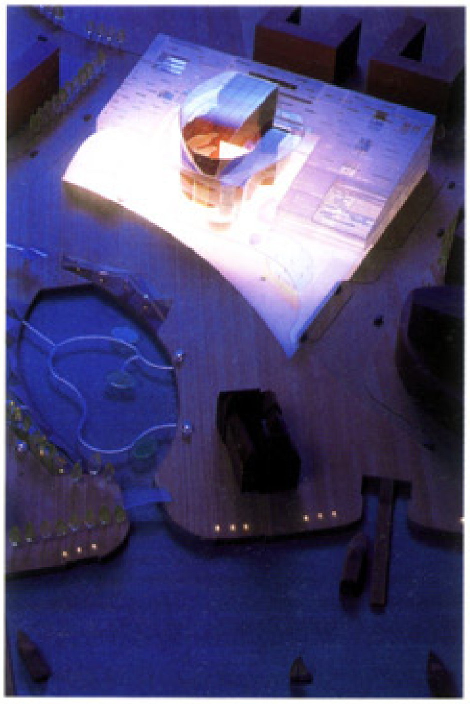
1 Site plan
2 Bird's-eye view
3 Night view
4 View from the northeast



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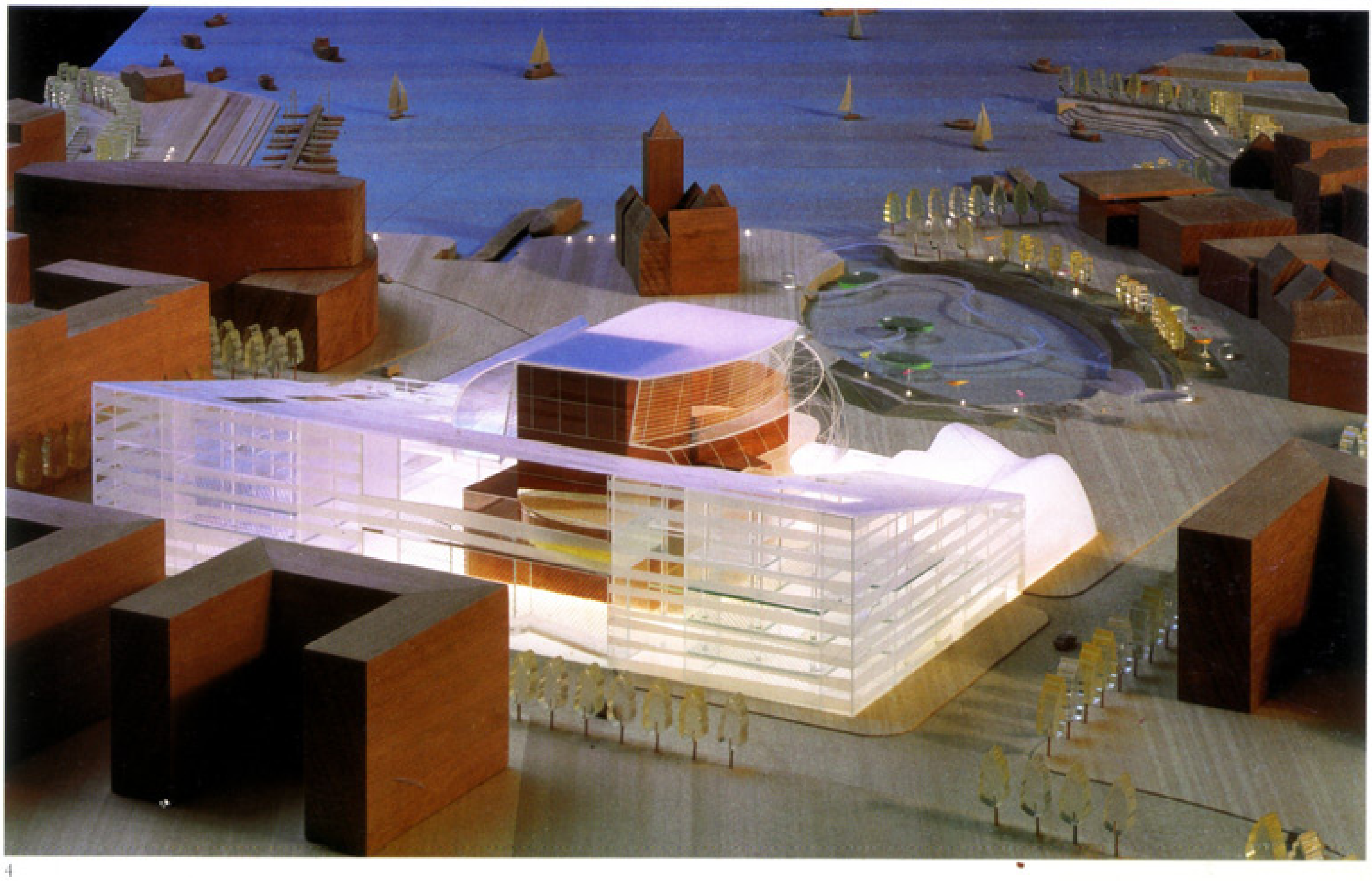
The opera house site is on a wharf where an old dock will be excavated and restored; similar projects are already underway within the bay area. Rather than reconstructing a simple-minded tourist-oriented vision of history, we likened the auditorium to a new ship leaving a dock (the back of the opera house and offices) to symbolize the new meaning of the port. The auditorium is clad in wood siding, like a giant musical instrument, and enclosed in a glass skin along with foyer spaces. It is a shining "opera ship"—a messenger of the rebirth of Cardiff Bay. The foyers are open to the public plaza that will develop around the restored dock. A giant outdoor video screen on the wall broadcasts the opera performances, turning the plaza into an amphitheater with a spectacular backdrop of the bay.



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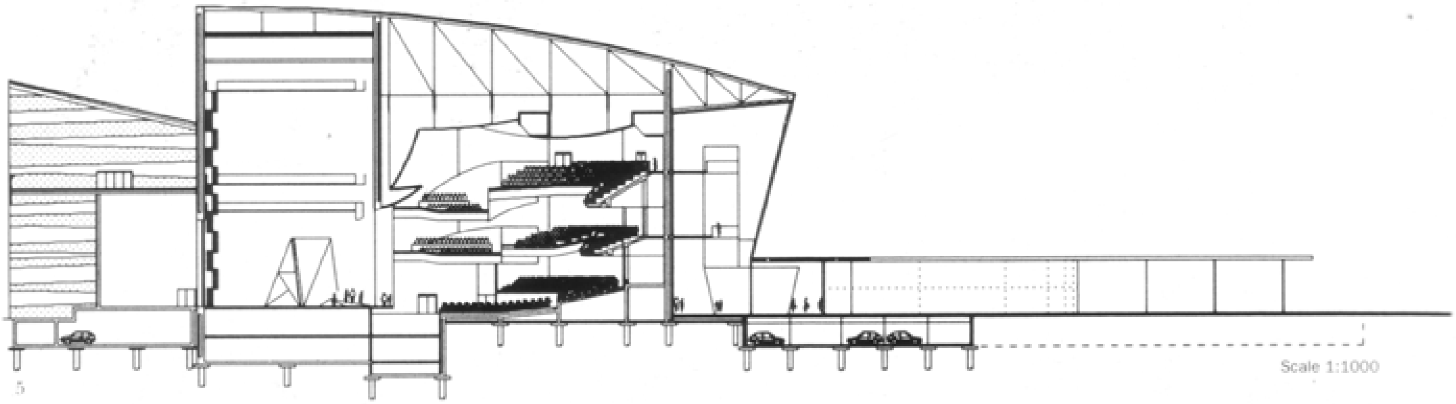
5 Section
6 Elevation
7 Ground floor plan
8 Second floor plan
9 "Opera ship" from the sea
10 View from the southwest



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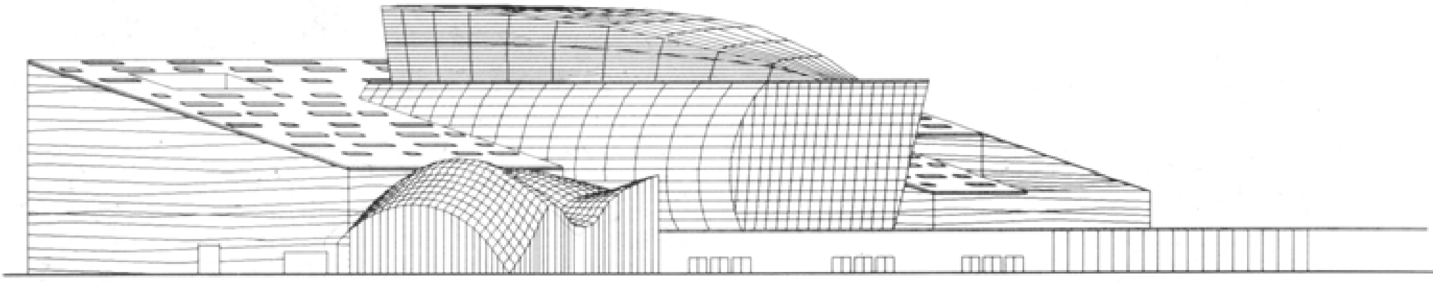

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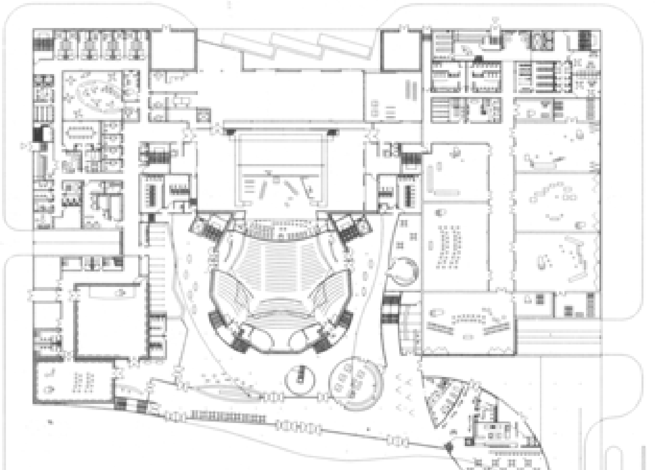

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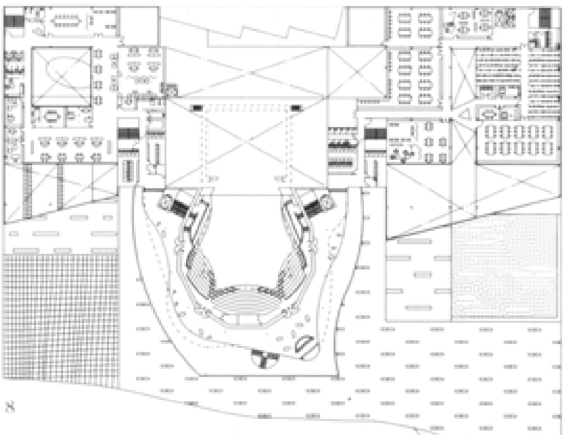

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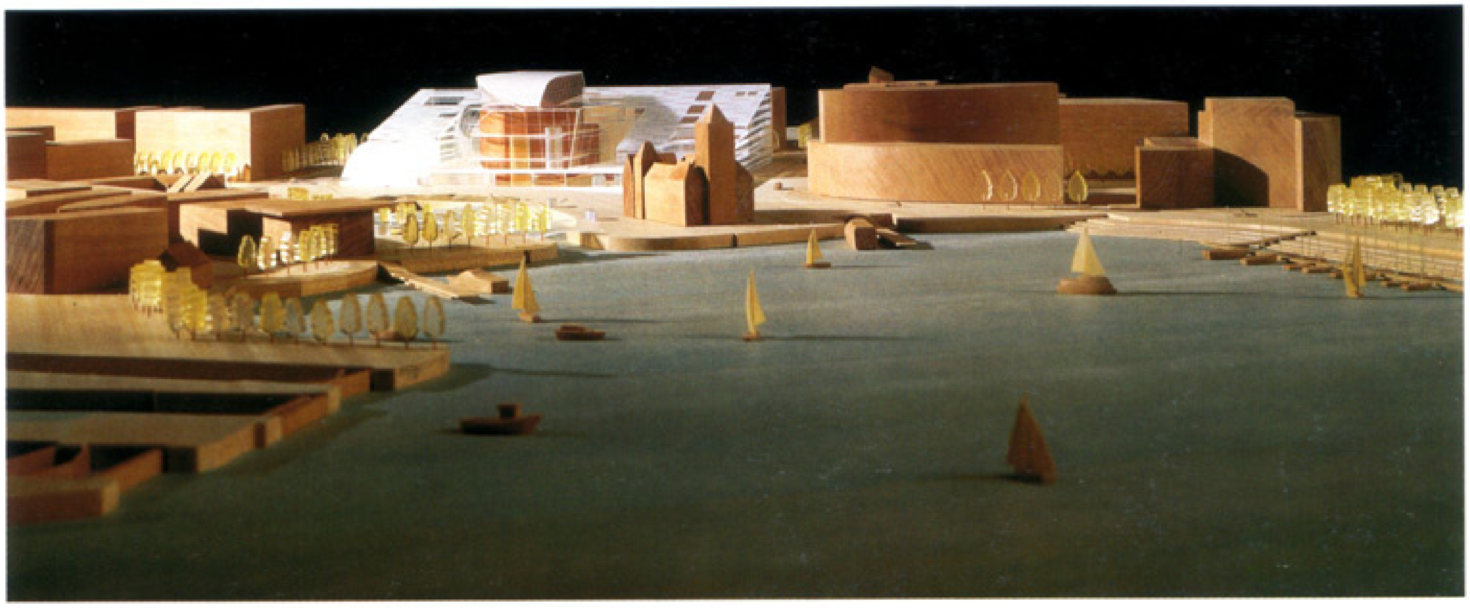

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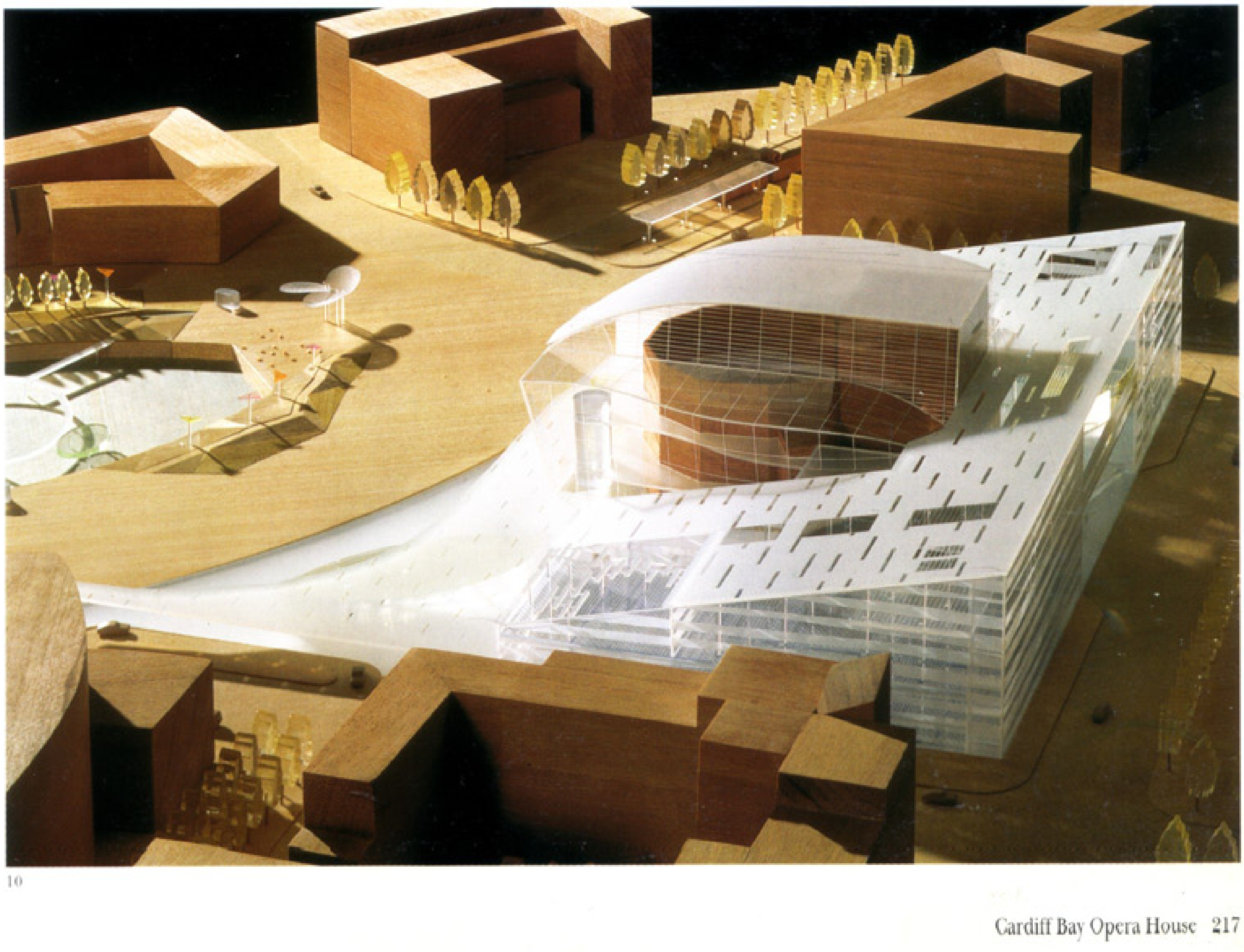

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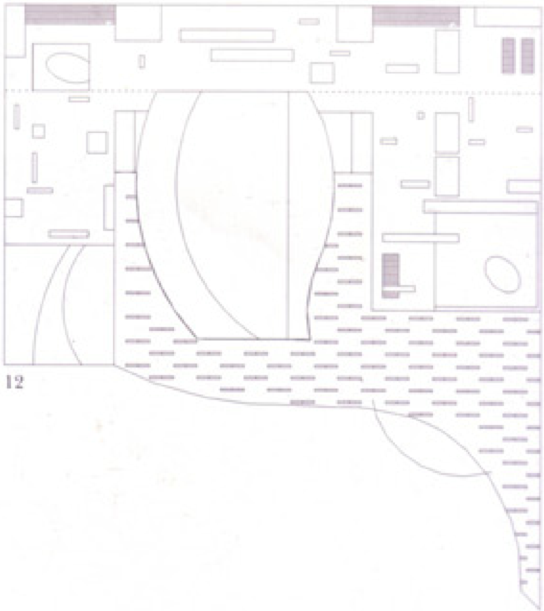
11 View from the southwest
12 Roof plan
13 View from above
14 Night view



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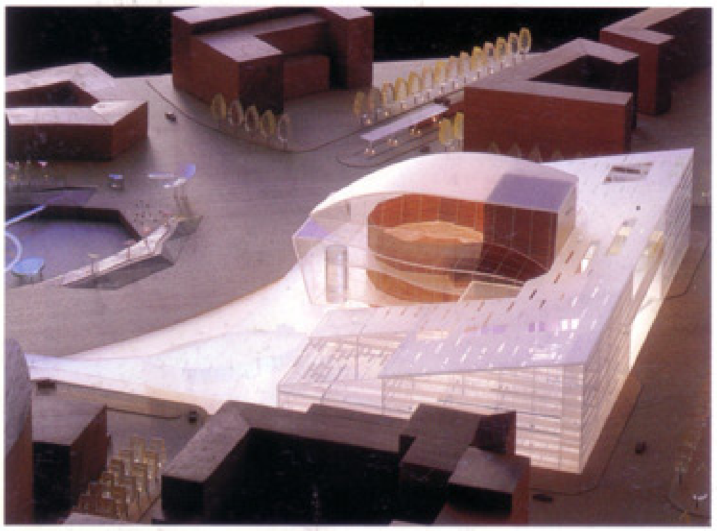

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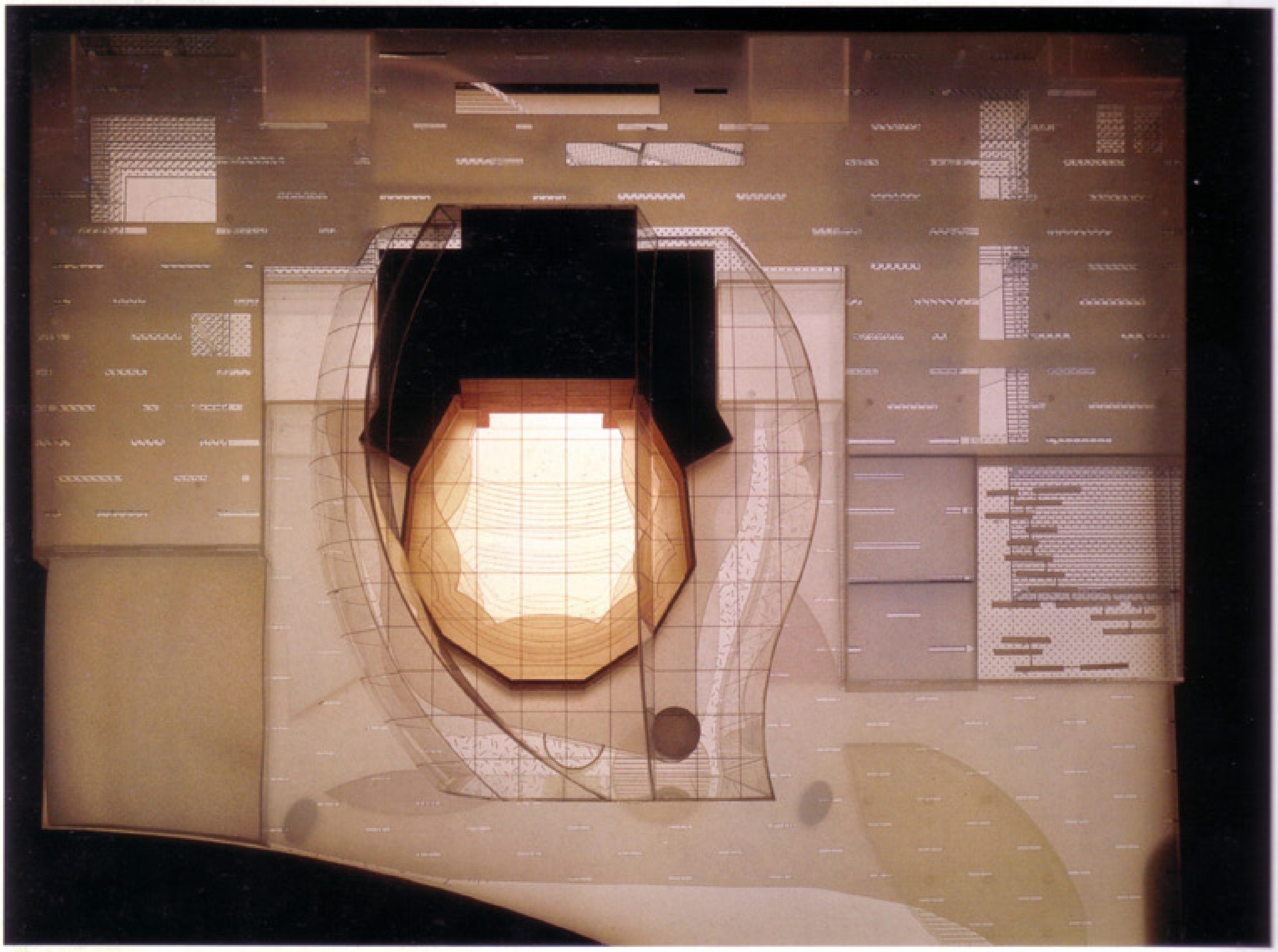

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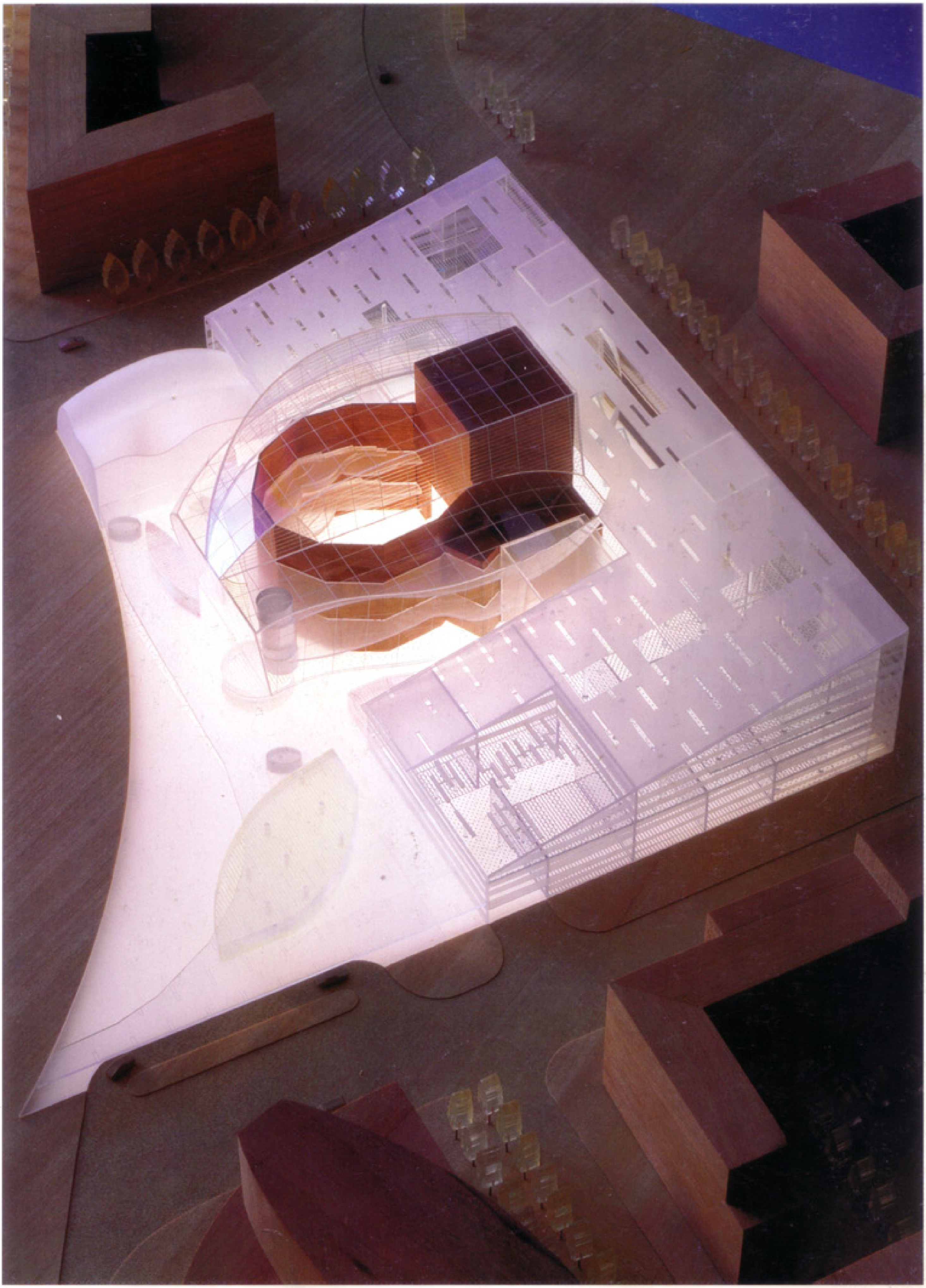

14

Yokohama International Port Terminal

Competition 1994
Yokohama, Kanagawa
Yokohama City
Site area: 33,040 square meters
Steel

A lightly-woven cage structure and glass skin stretch over the wharf to create a new landscape of interior and exterior spaces. Analogous to 19th century European railway stations and conservatories, this open cage-like interior space becomes a place where time passes slowly in the omnipresent reflection of water, not unlike on a grand voyage across the ocean. The floating tubular space, which spans from the city to the sea, is a poetic machine that reminds us of exotic foreign lands and stories, such as Kew Gardens in England, Dejima (the floating island near Nagasaki, Japan) and the Black Ships from America that came to Japan in 1853 opening the country to various foreign influences. It will become a new landmark in the Port of Yokohama.

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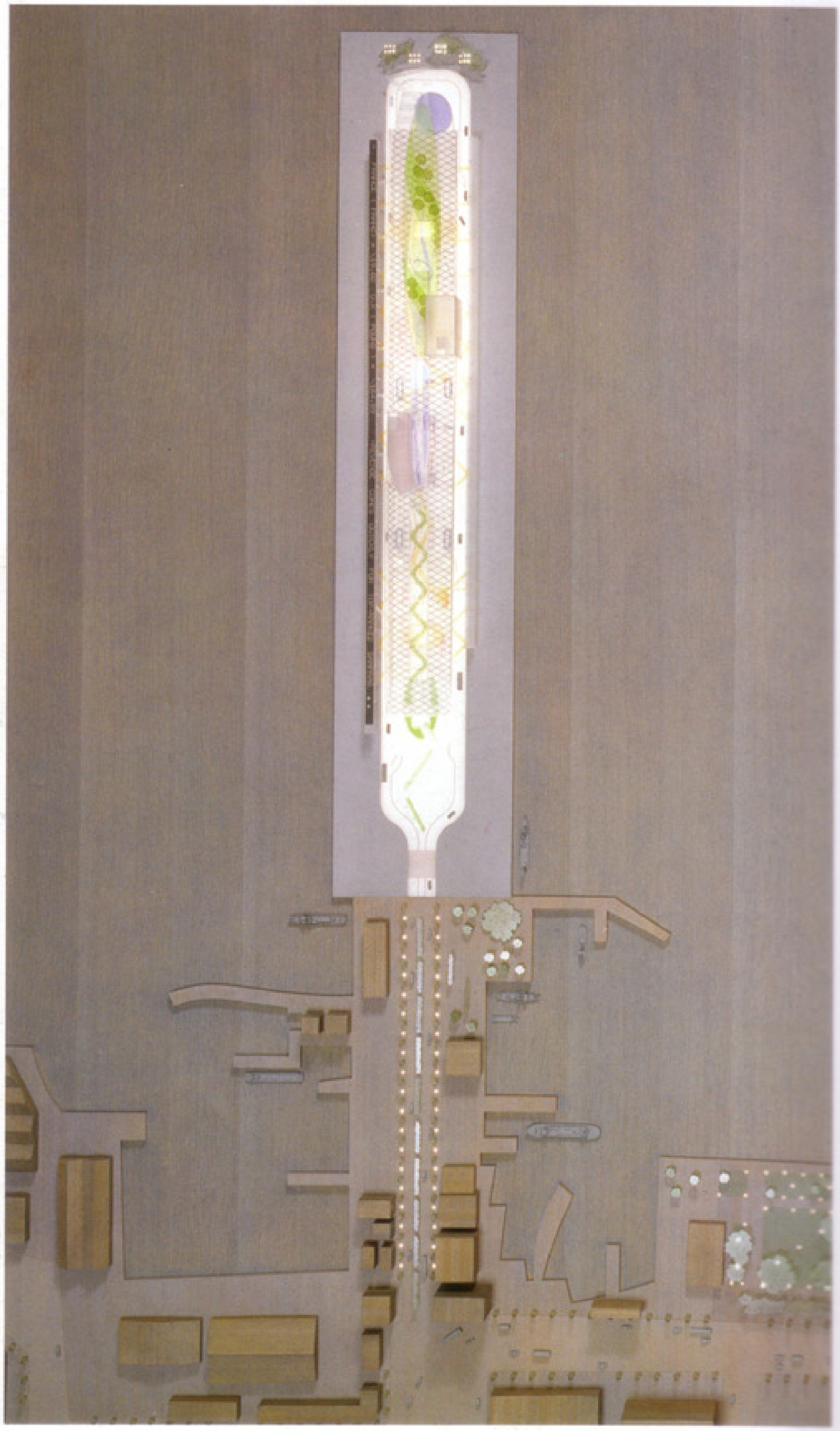
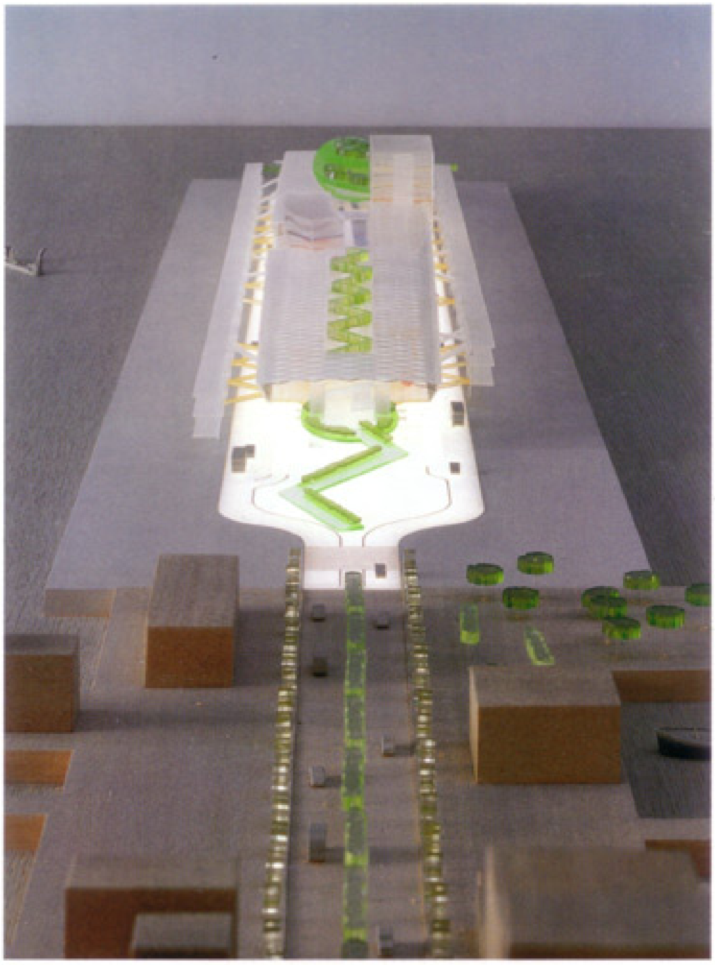


1

1 Bird's-eye view of the port
2 View from the city
3 View from a city skyscraper
4 Elevation detail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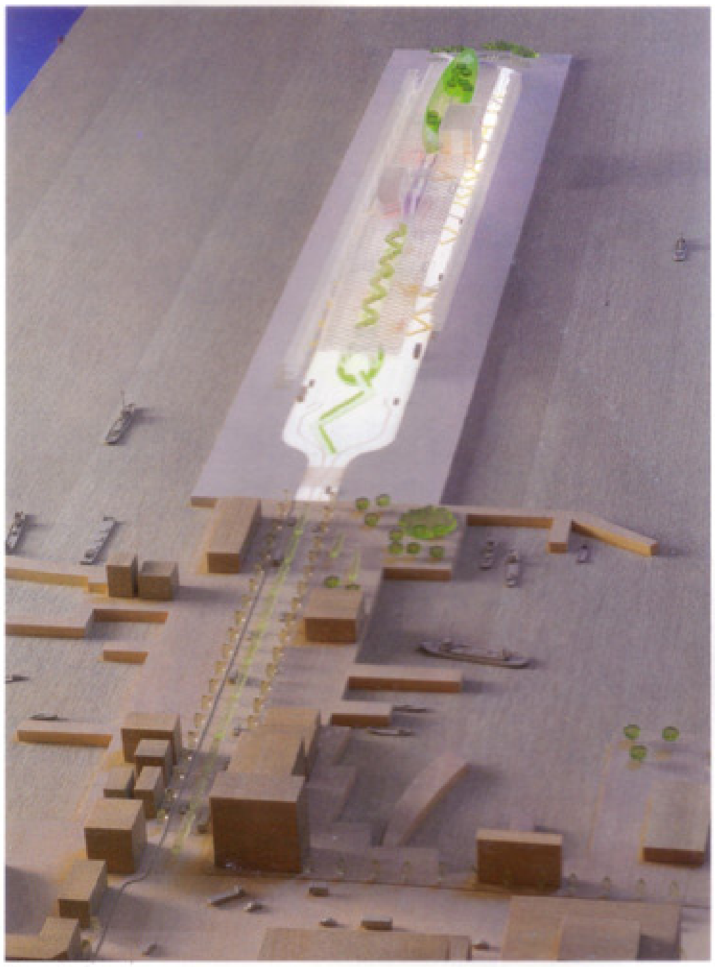
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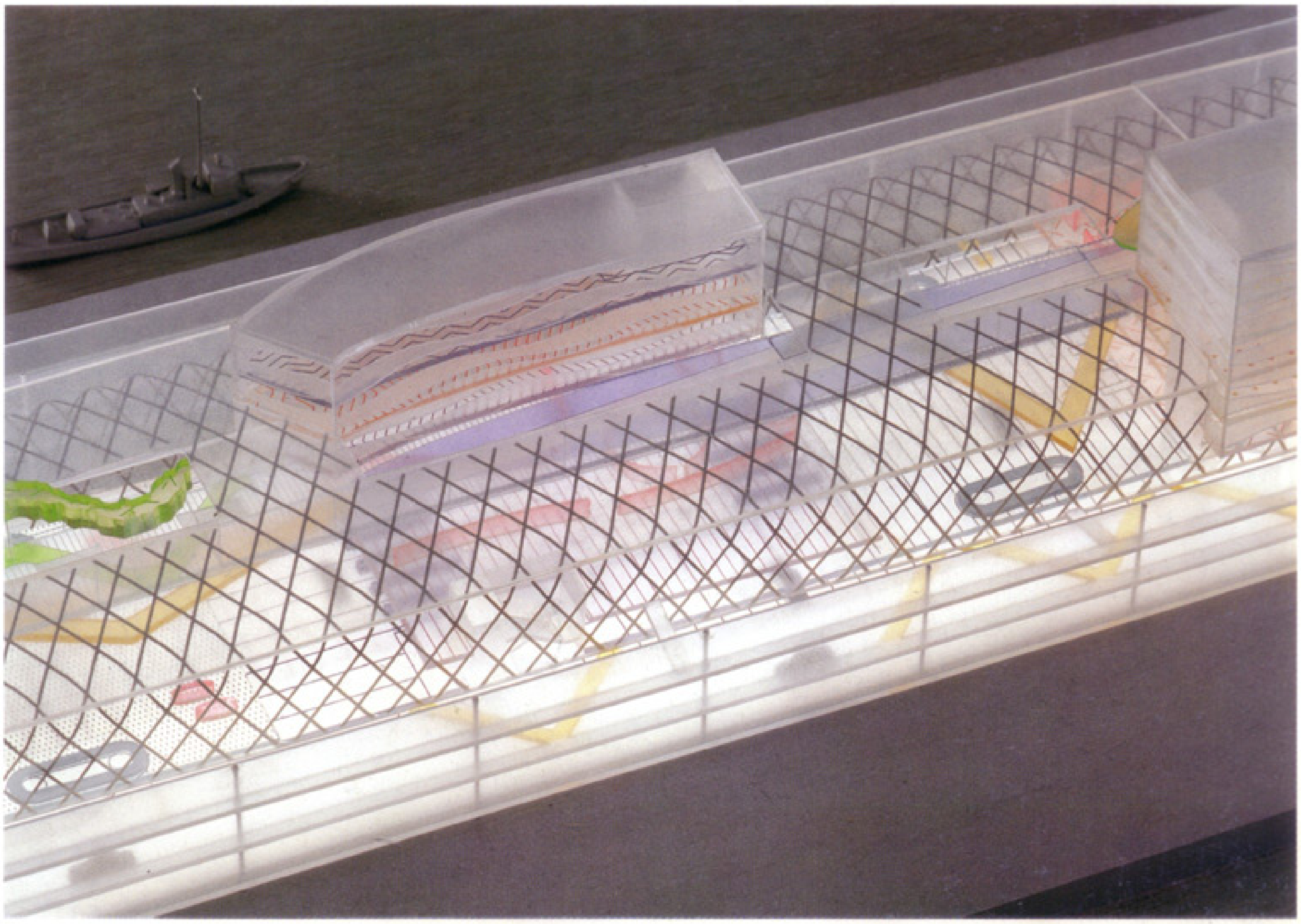
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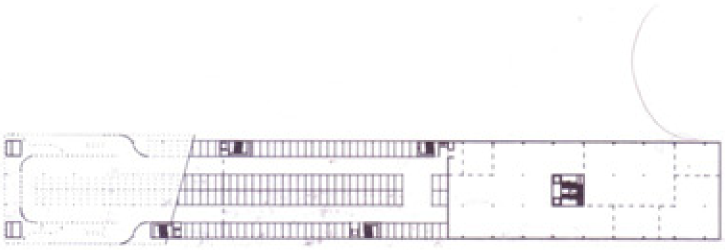
5 Second floor plan
6 First floor plan
7 First basement level plan
8 Roof plan
9 Top view
10 Section
11 Cross-sections
12 East elevation
13 West elevation
14 Model, east elevation



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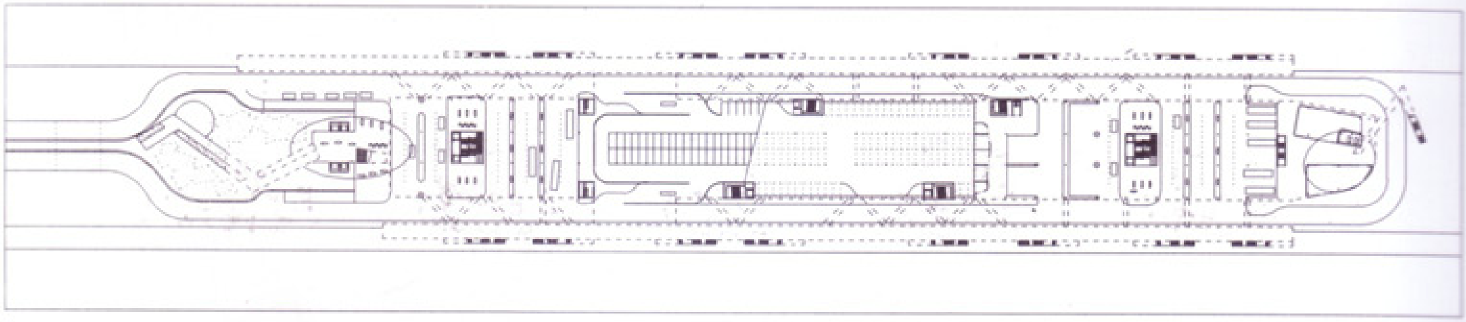

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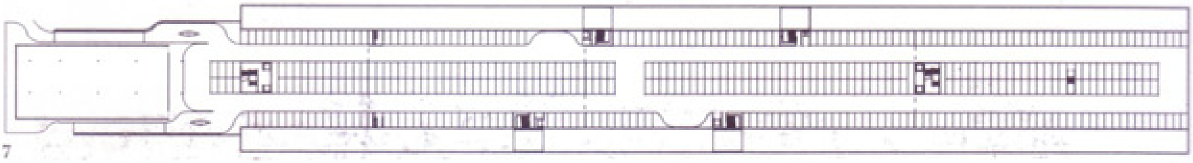

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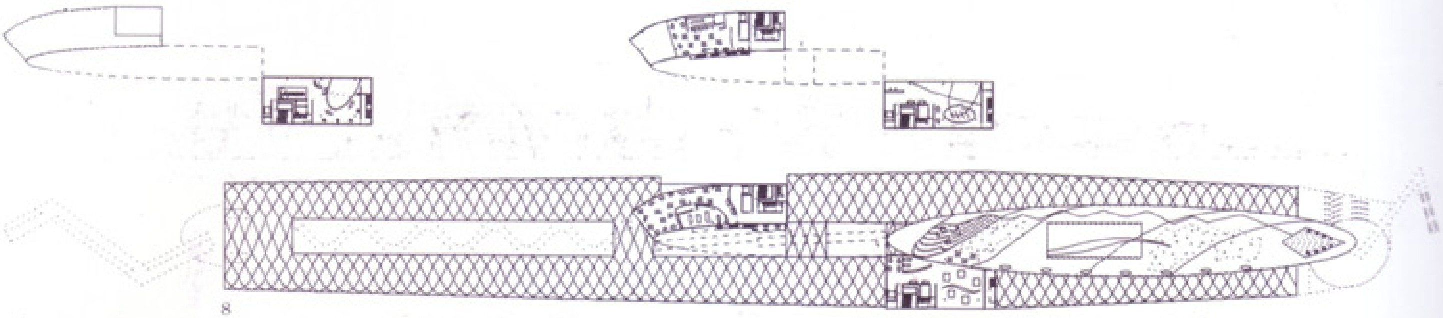

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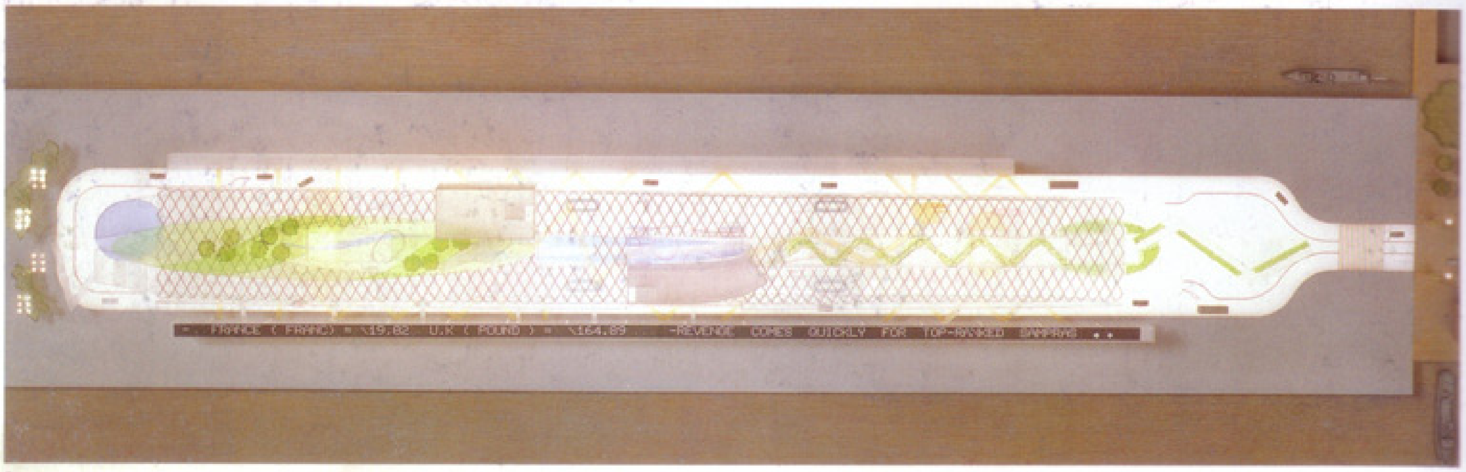
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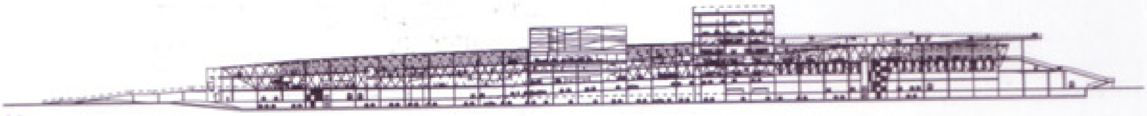

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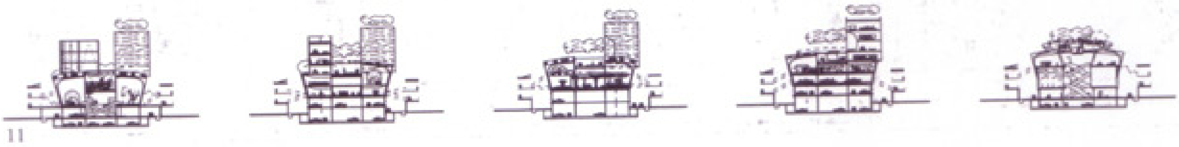

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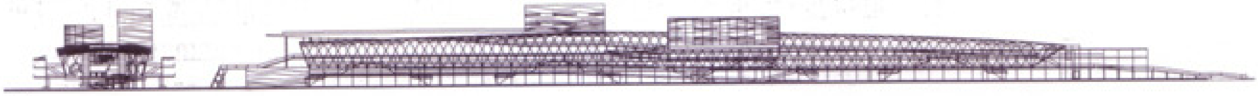

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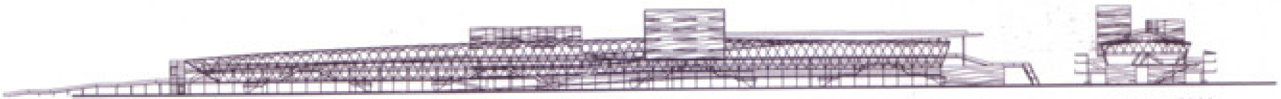

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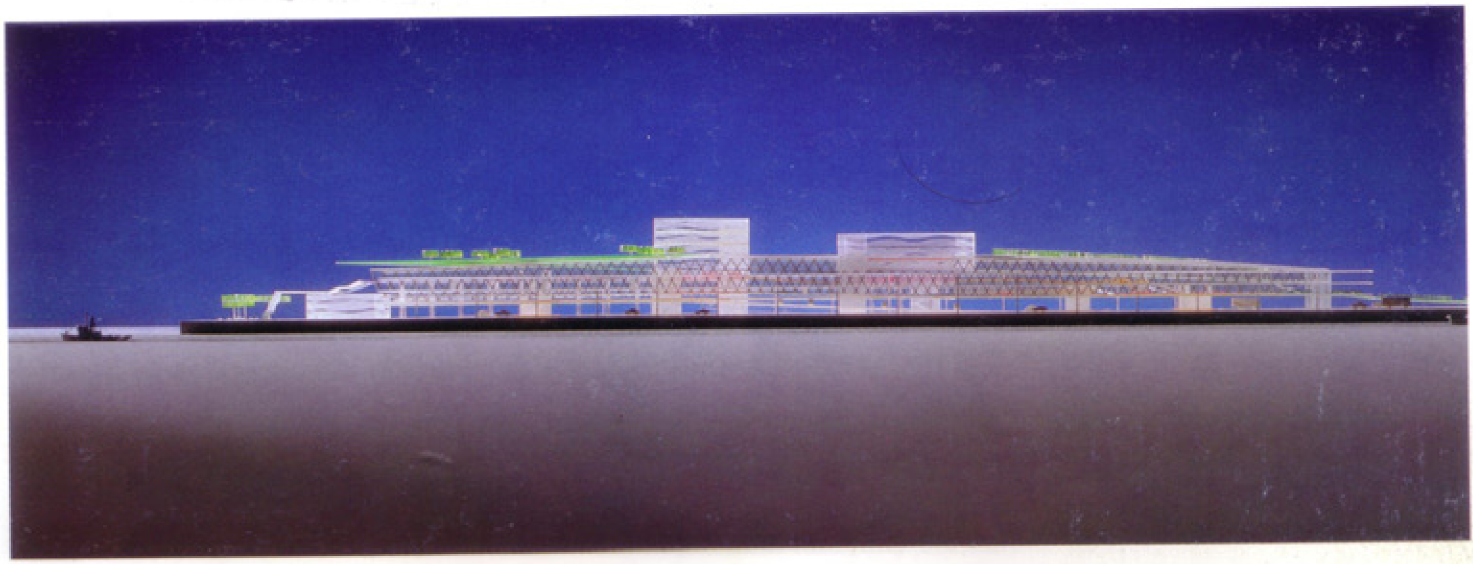

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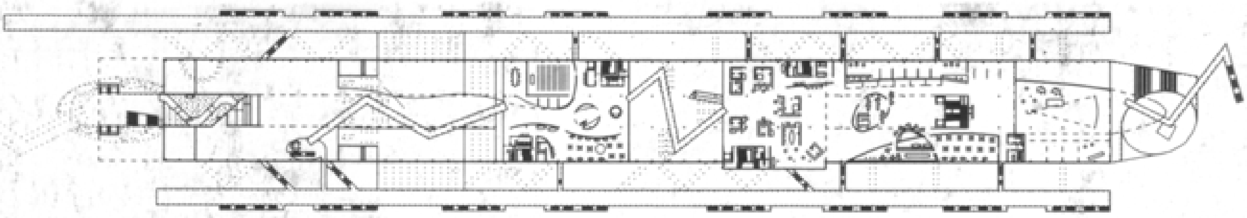
15 Third floor plan
16 Fourth floor plan
17 Fifth floor plan
18 Elevation showing transparent cage structure
19 West elevation

Arrival, departure, services, and parking have autonomous circulation, but are effectively interconnected by means of open public space and gardens. This system allows for both clear articulation of function, and visual relationships between various program elements. This, in turn, elevates the dynamic energy of the space and creates a spiritual ambience full of accidental encounters, the result being an extraordinary spatial experience.

Linear exterior gardens intertwine with the 'cage' space and generate free movement between the interior and exterior. The garden, enveloped in architecture, takes off from the landscaped approach road, cuts across the building, pushes through the roof, and extends into the sea. The flow of public space from Yamashita Park to the terminal ties elements together urbanistically, and promotes the concept of Yokohama Garden Port as a new kind of landscape.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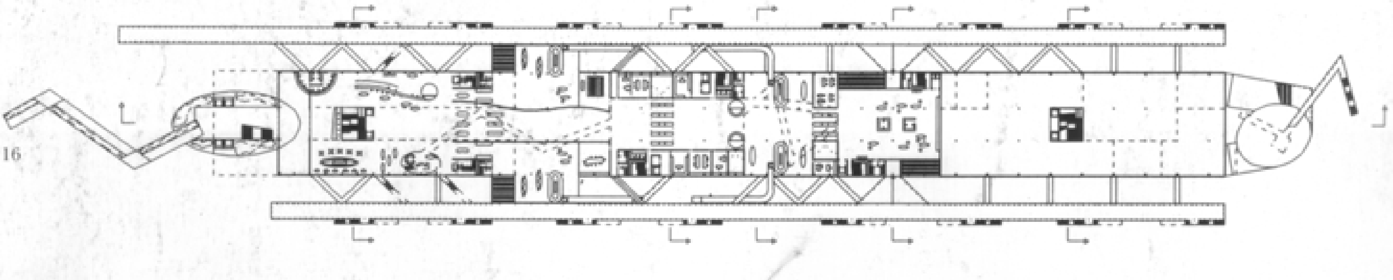
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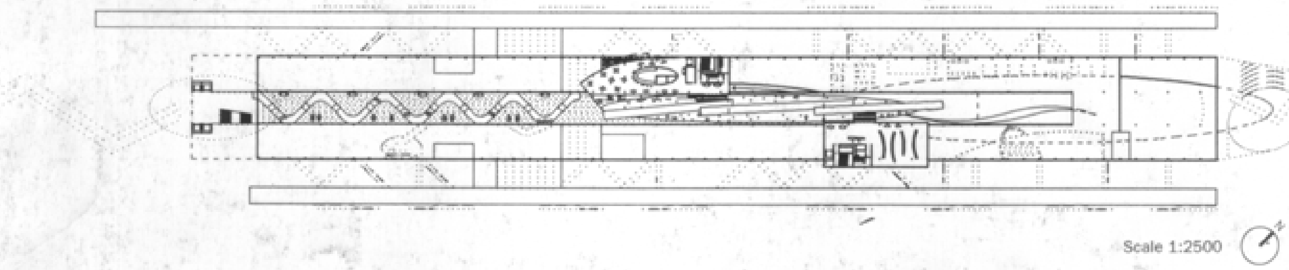
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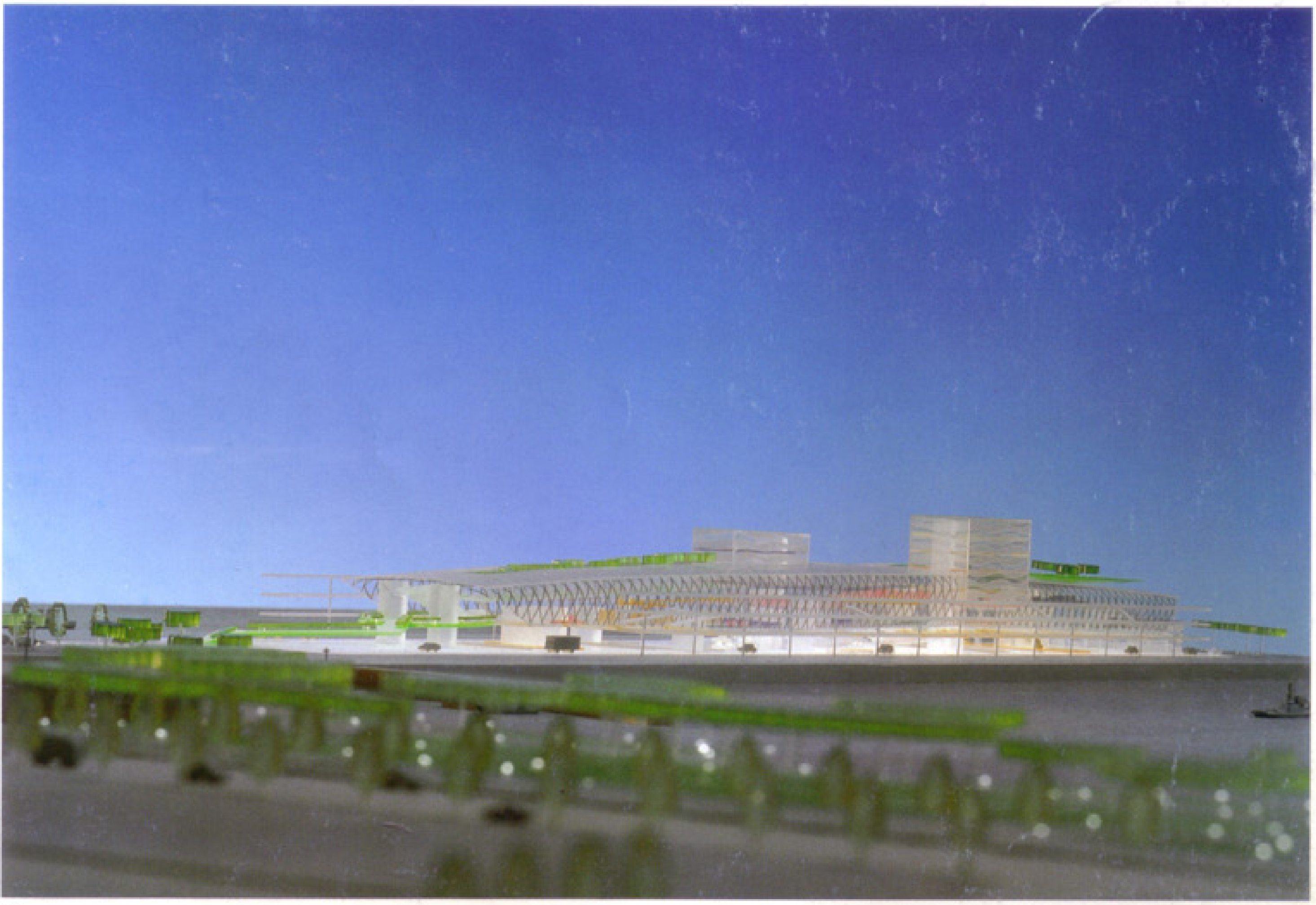

19

Niigata City Performing Arts Center

Design/Completion 1993/1998
Niigata, Niigata
Niigata City
Site area: 140,144 square meters
Total floor area: 25,100 square meters
Steel, reinforced concrete

Reminiscent of the numerous islands which dot the Shinano River, seven "islands" (floating gardens/artificial plateaus) are laid out to respond to the complex site conditions. This "archipelago" is at the same height as the main level of the facilities on the site; floating amongst these facilities, the islands act as mediators between new and existing buildings. The network of islands generates new relationships between the public halls scattered around the site, and simultaneously turns the exterior space into a giant performance stage. The islands also reduce the visual volume of the facilities by providing parking space beneath and green open space above. Through the use of special planting and water schemes, each island creates a unique theatrical garden.

At the same level as the islands, a large glass membrane gently wraps a 1900-seat concert hall, a 900-seat theater, a 375-seat Noh theater, and rehearsal rooms. The proximity of these three major auditoria allows for interesting possibilities of

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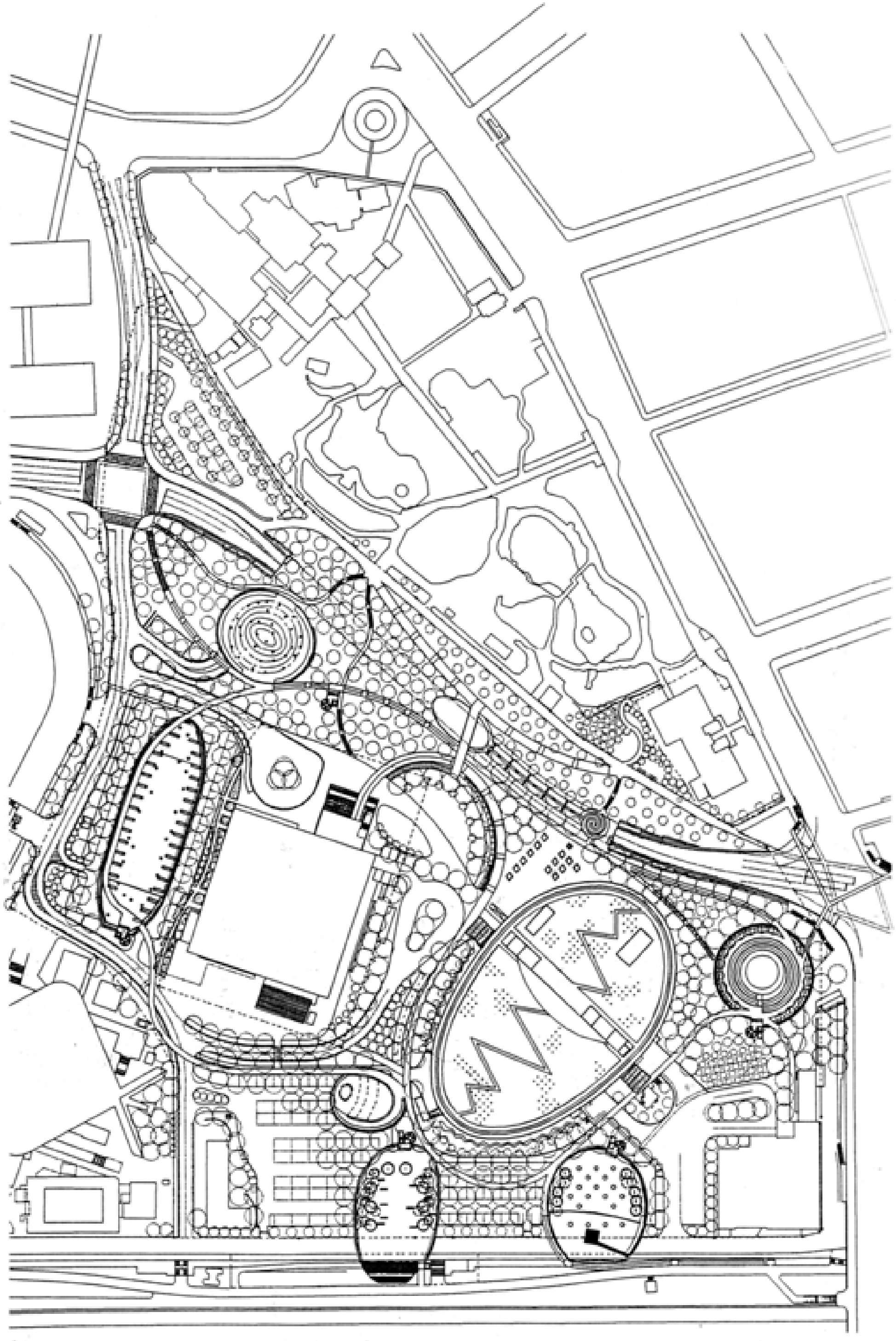
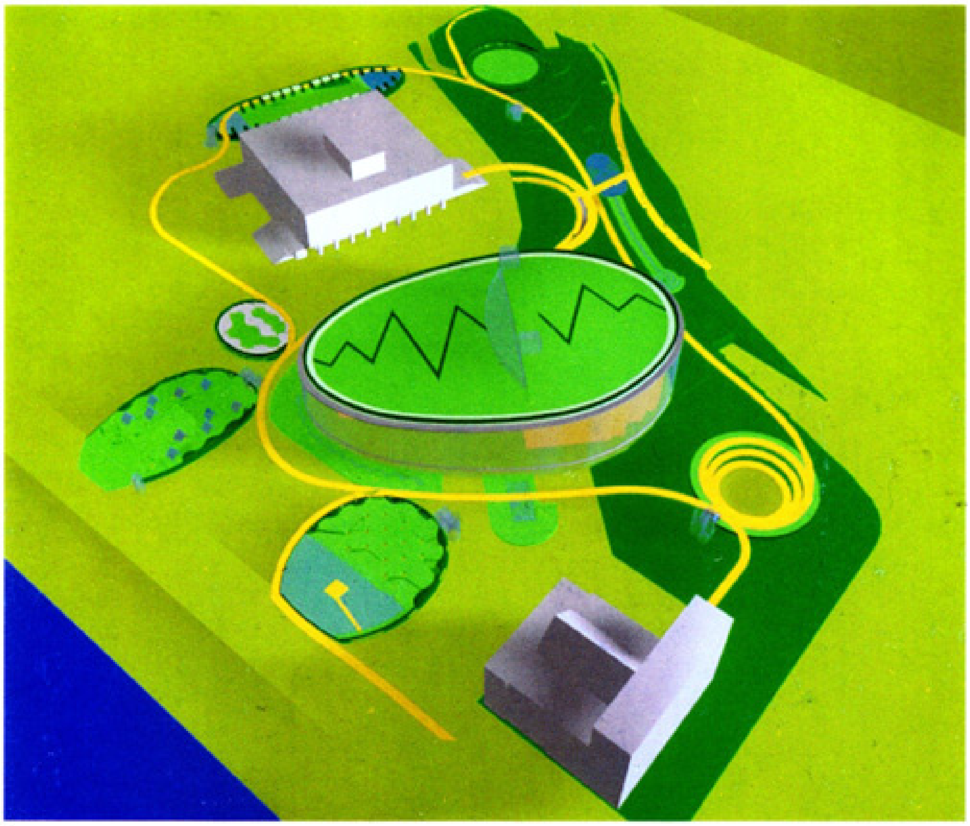


1

Scale 1:3000

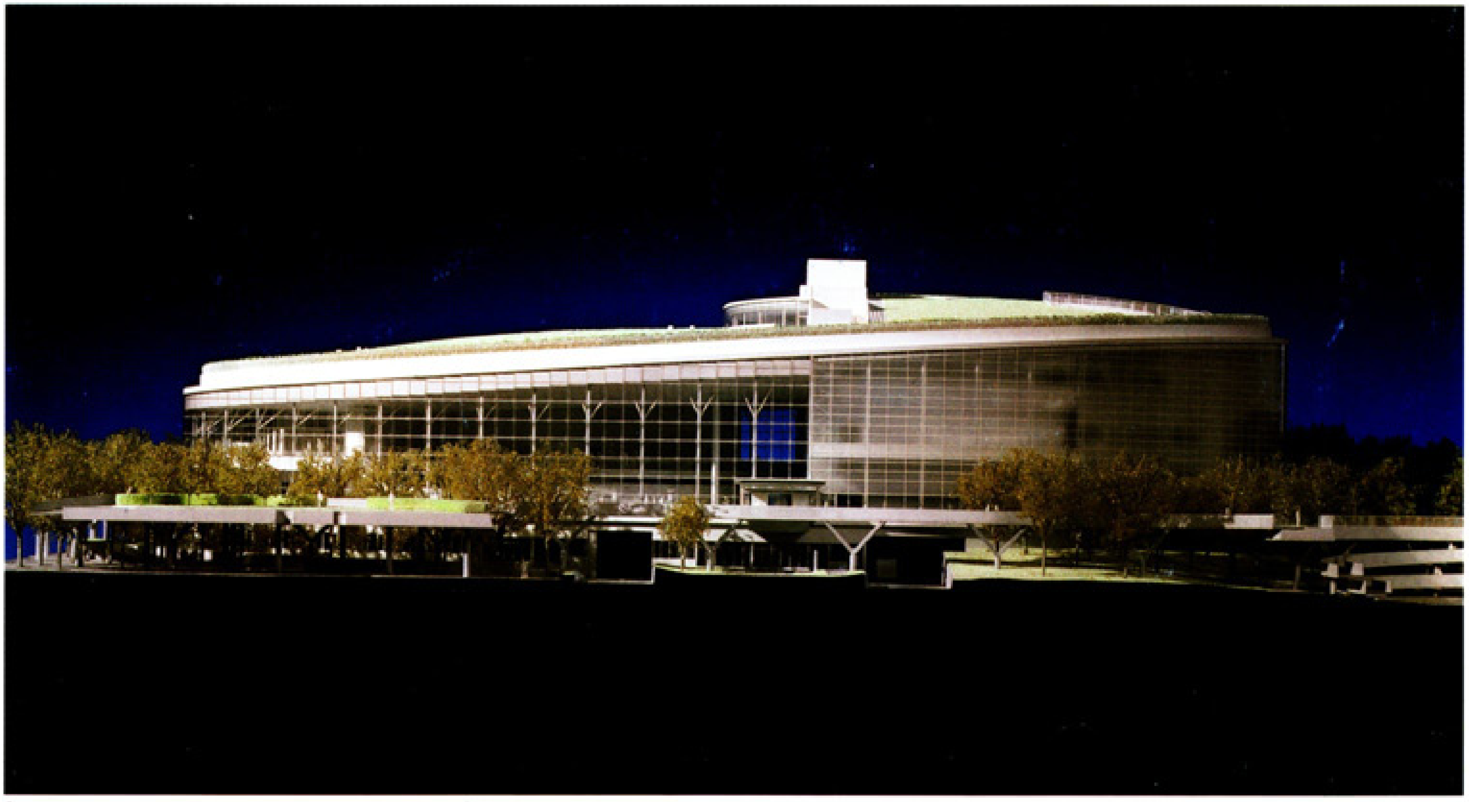
1 Site plan
2 Computer-generated bird's-eye view
3 East elevation, showing transparent space and white lighting space adjacent to each other



2

dialogue between the different forms of theater. With the exception of the concert hall, the theaters and rehearsal rooms employ isolated structural systems in order to achieve a high level of acoustic separation.

The roof structure, where the differing curved surfaces created by the varied interior space requirements meet, is landscaped in the same fashion as the islands. The tilted grass lens form of the roof presents a new image of urban landscape and public buildings.



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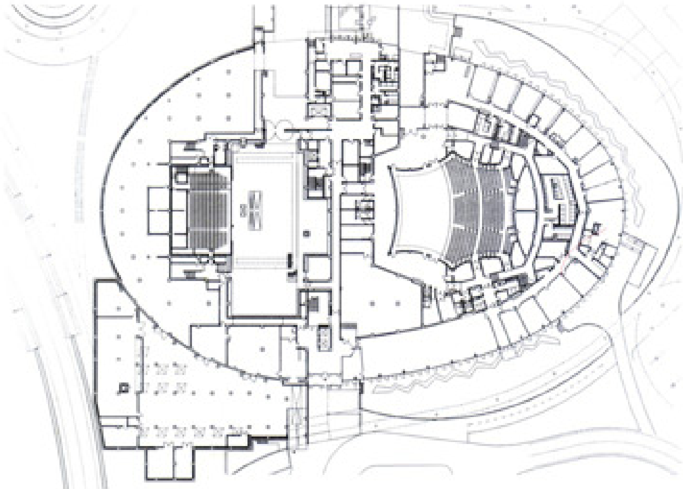
4 First floor plan
5 Second floor plan
6 Fifth floor plan
7 Sixth floor plan
8 Bird's-eye view from southeast, surrounded by floating bridges
9 The Performing Arts Center itself becomes the seventh floating garden



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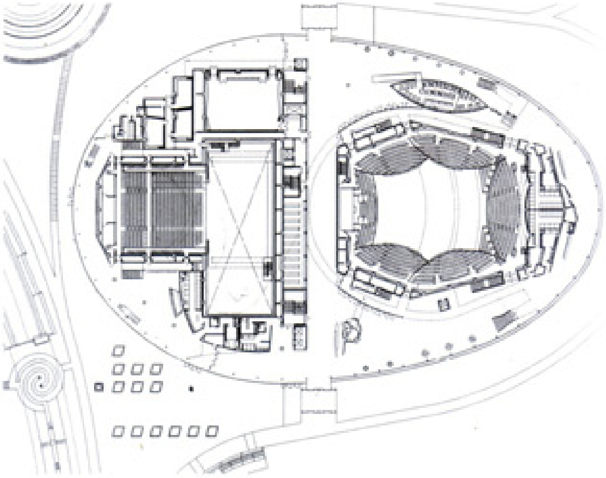

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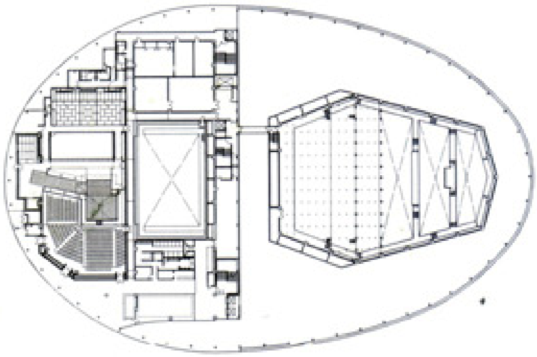

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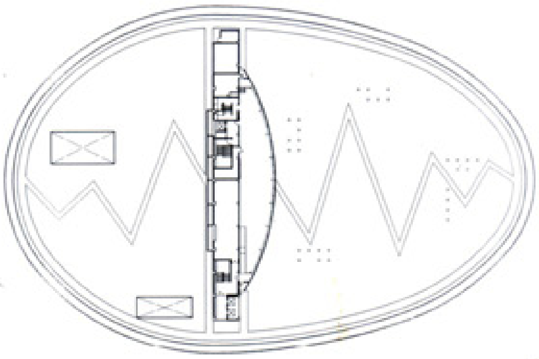

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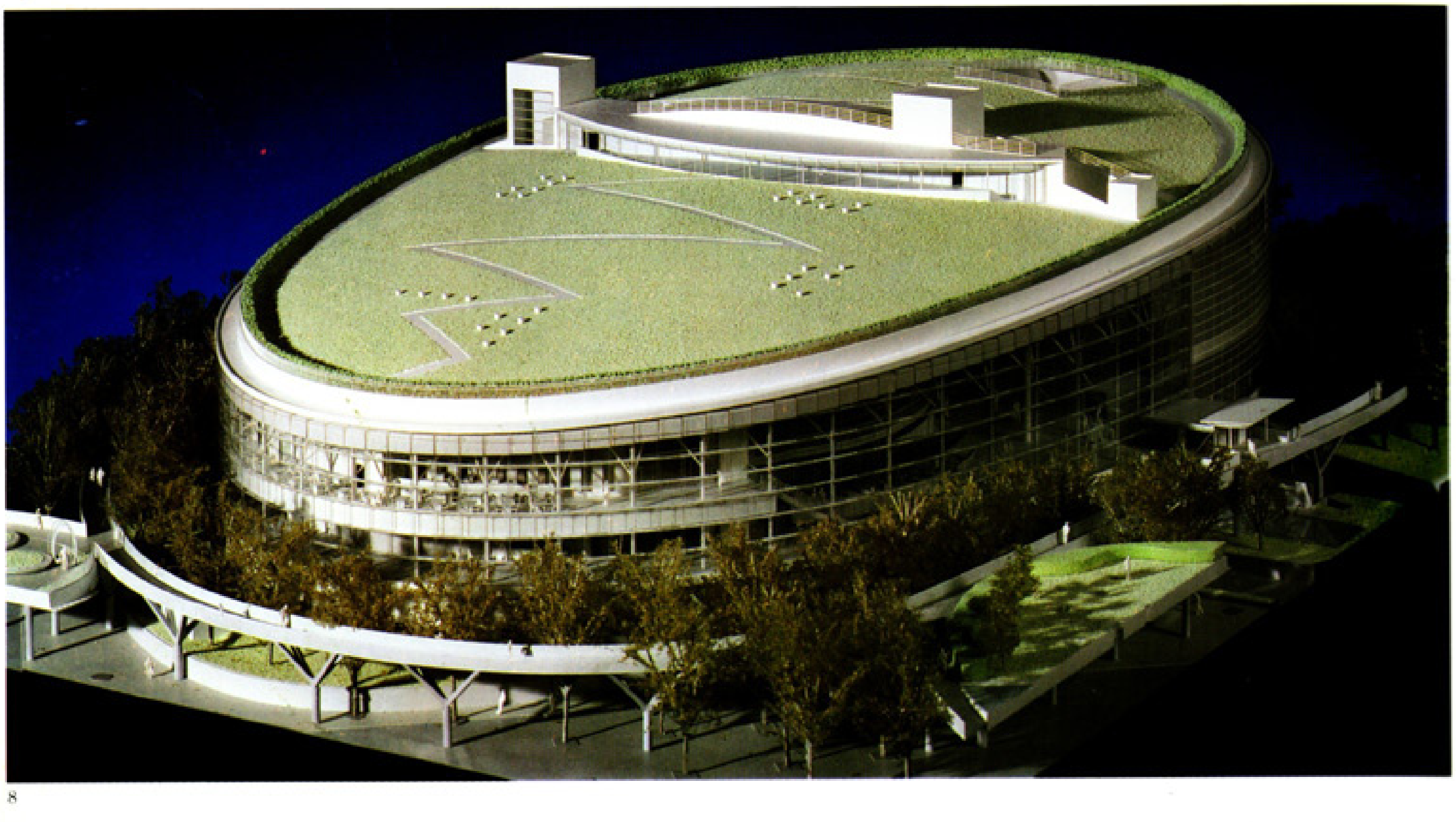

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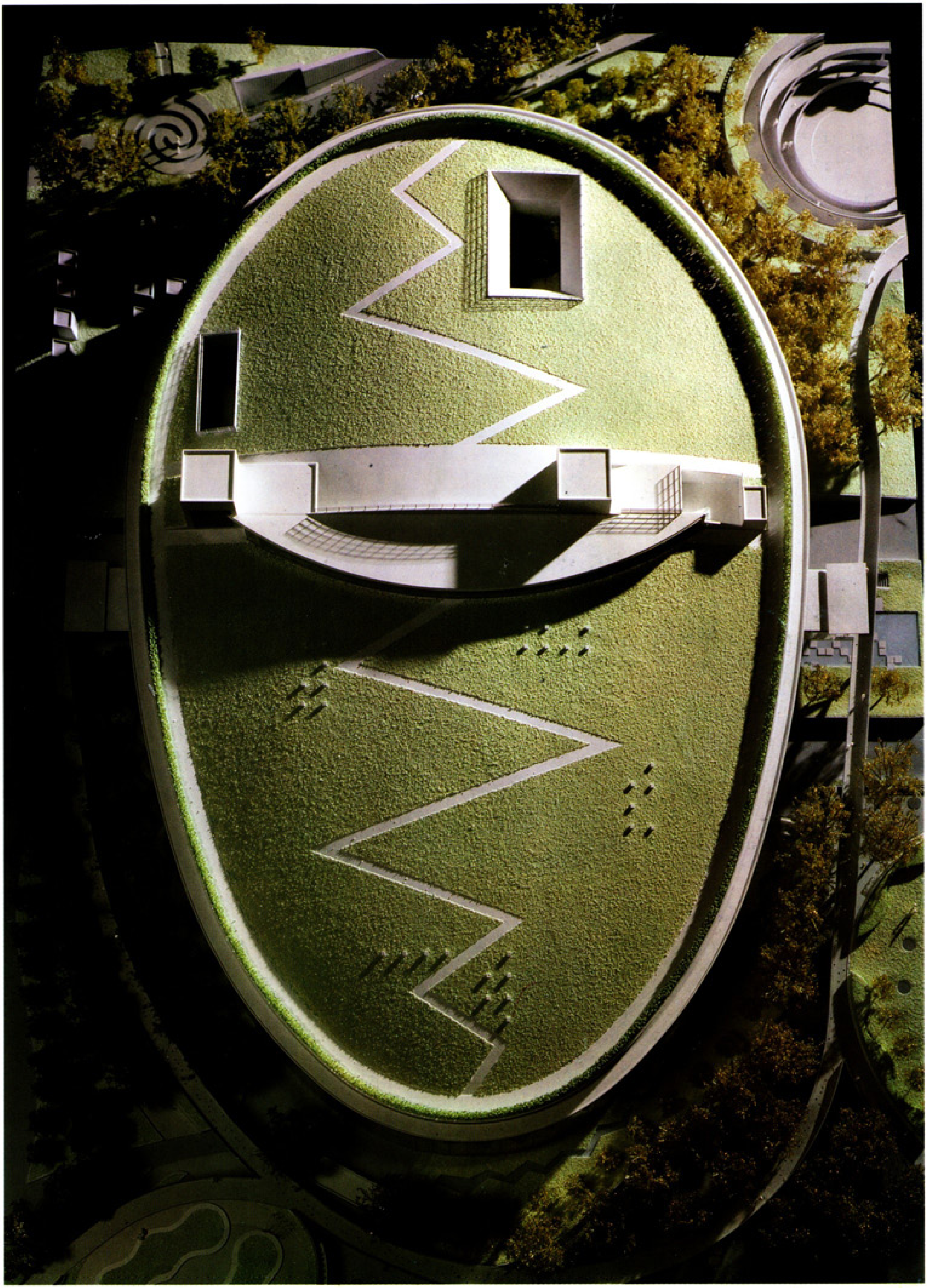

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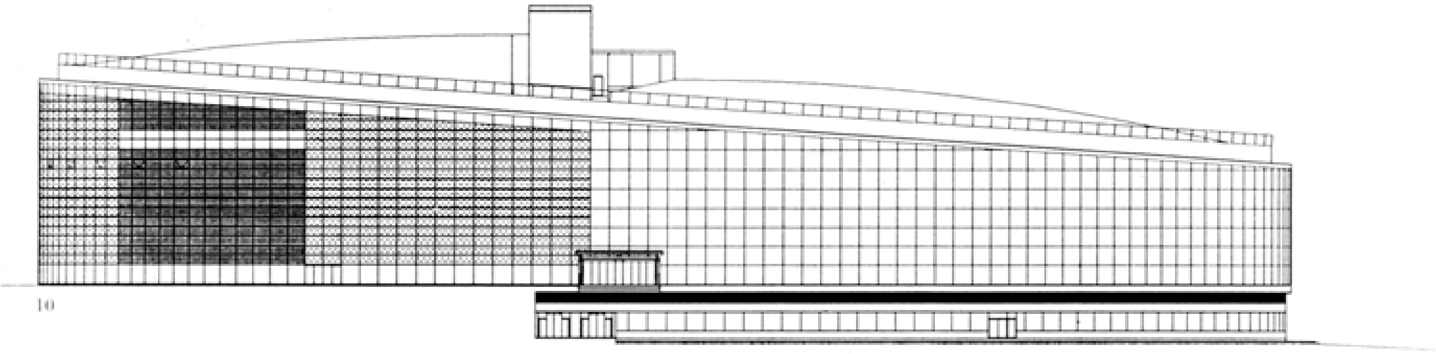
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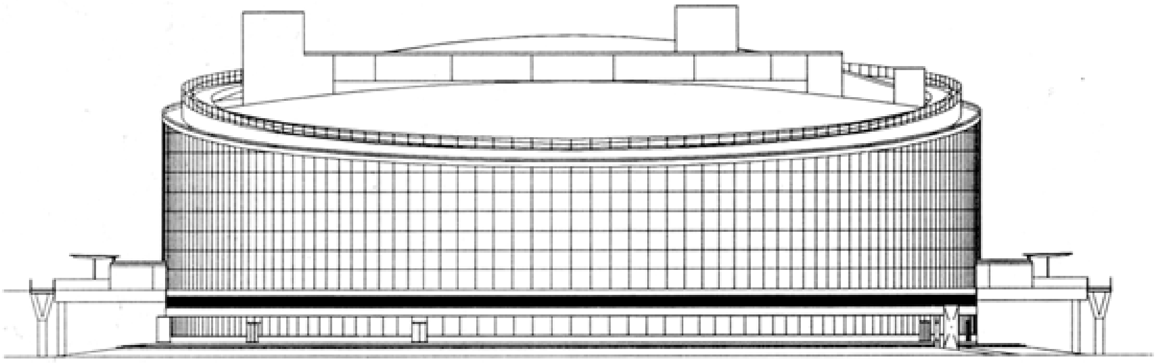
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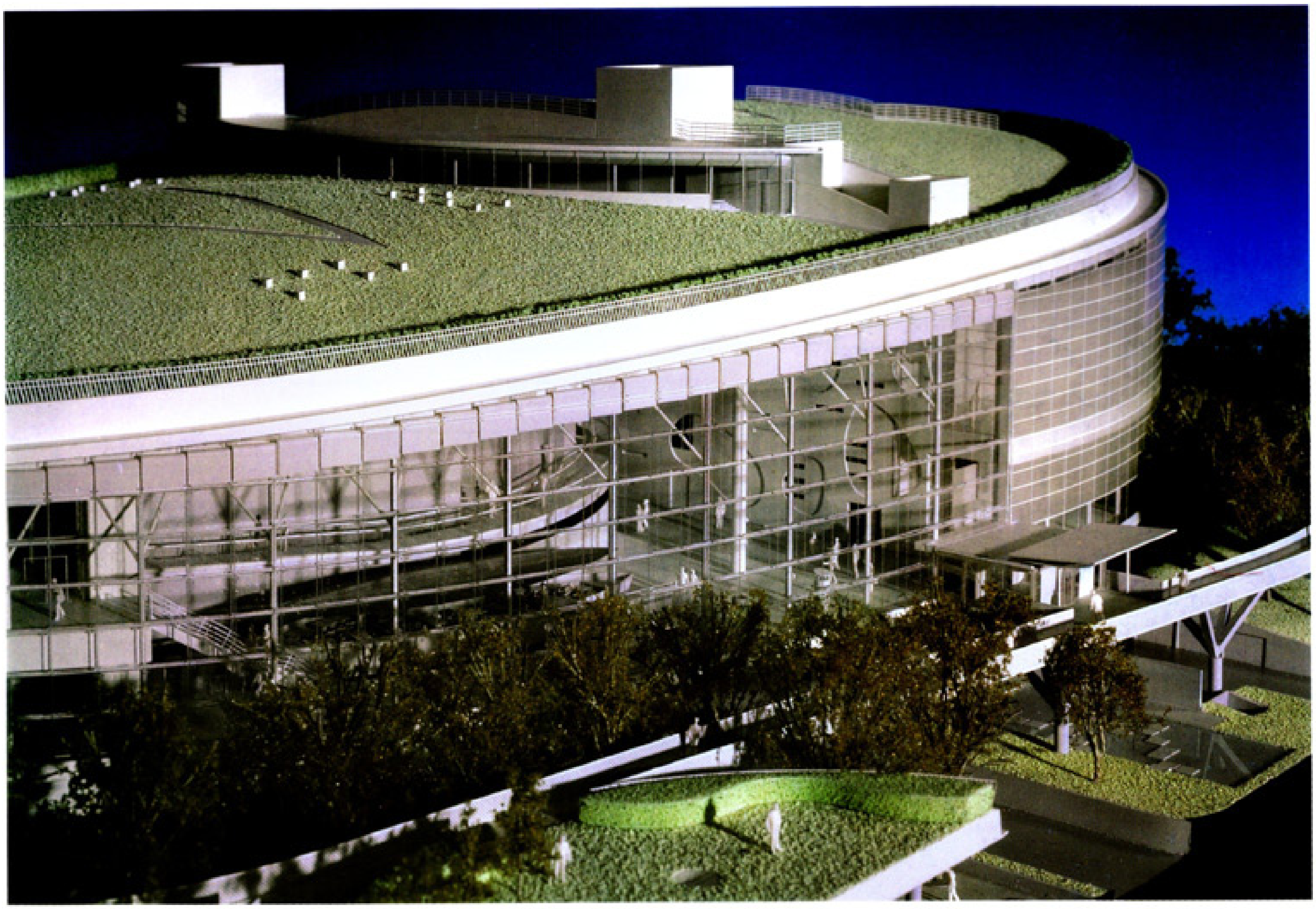
10 East elevation

11 South elevation

12 Floating garden and viewing terrace above transparent lobby space



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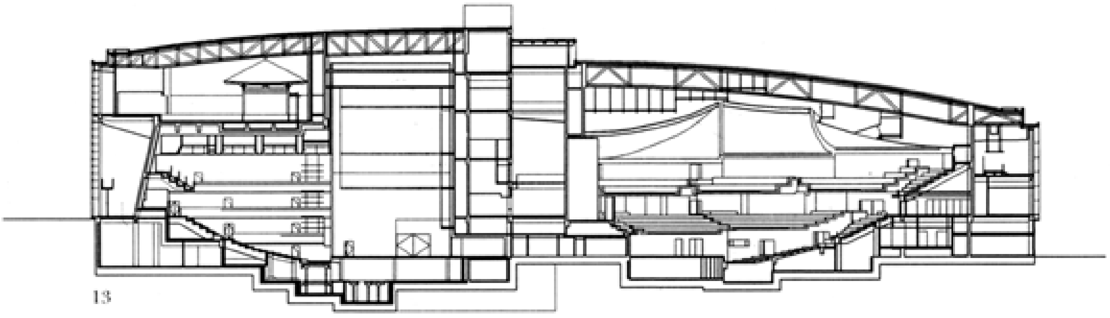
13 AA section
14 Section key plan
15 BB section
16 Lobby space in concert hall along continuous zelkova trees



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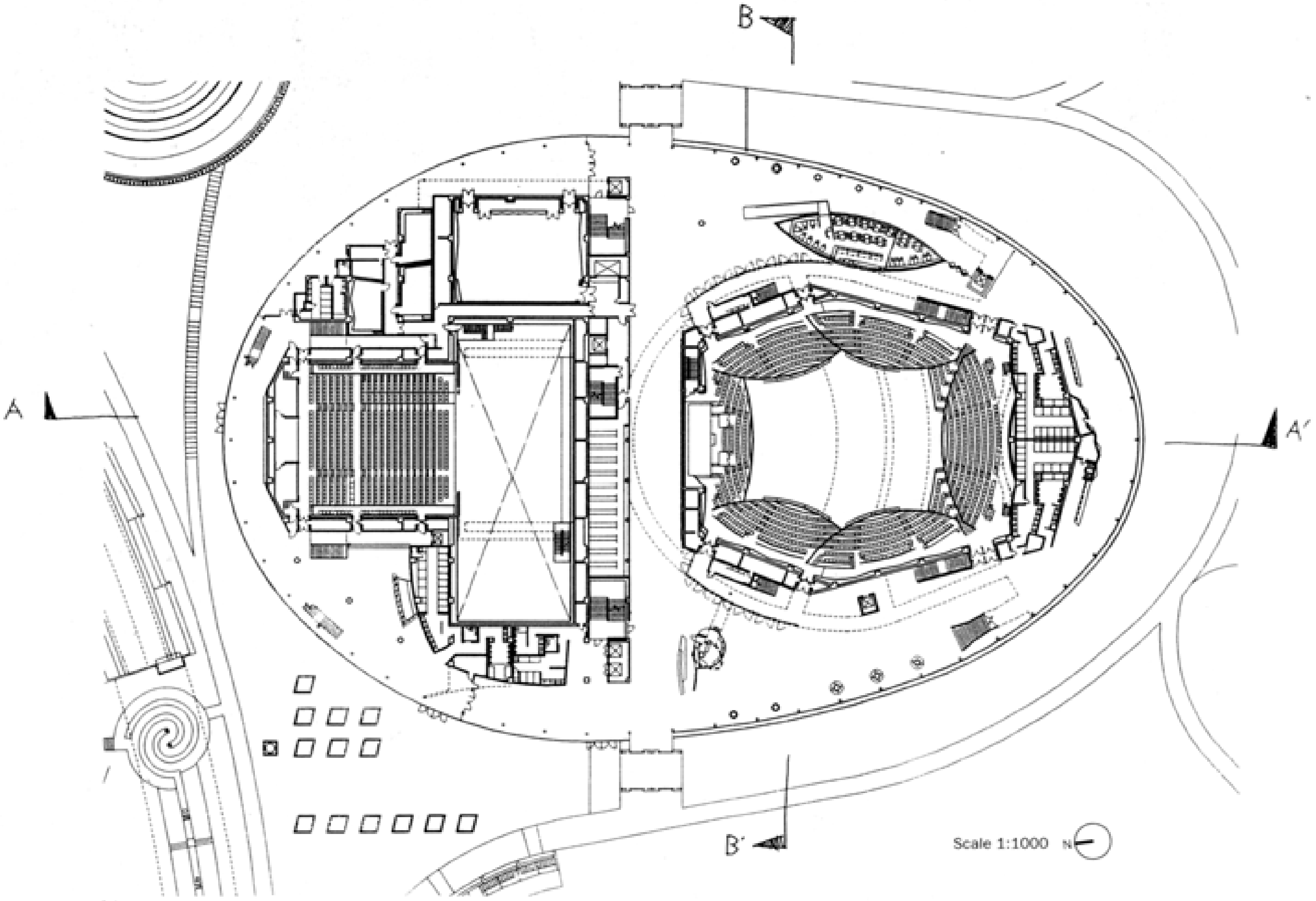

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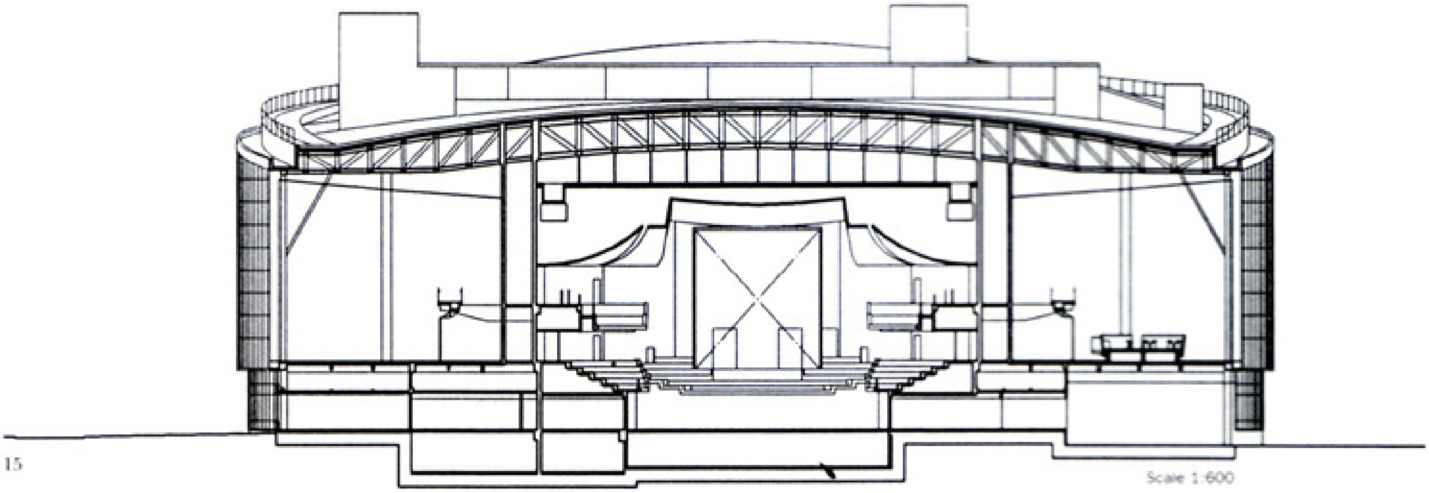

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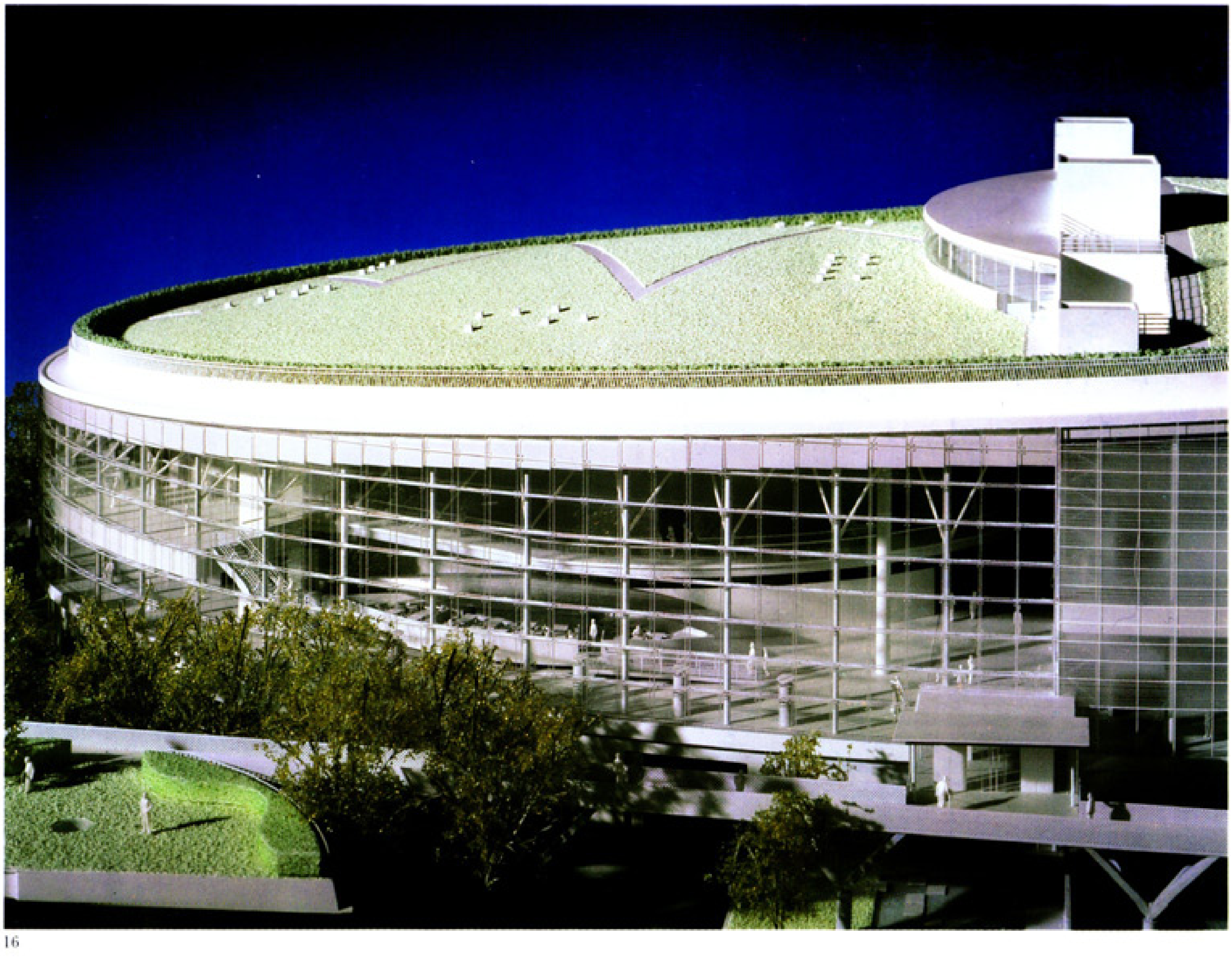

16

Himi Seaside Botanical Garden

Design/Completion 1993/1995
Himi, Toyama
Himi City
Site area: 10,119 square meters
Total floor area: 2,294 square meters
Steel, reinforced concrete

Because the Japanese archipelago is surrounded by sea, its plant life is strongly influenced by sea water and sea winds. The shoreline exhibits a range of landforms, including shifting sand dunes, exposed cliffs, and tidal estuaries with salt marshes. The plant life of these seashore zones has had to adapt to adverse conditions; there is much we can learn from it about the mysteries and power of life forms, which will ultimately strengthen our ecological understanding.

The Himi Seaside Botanical Garden is located on the Shimao coastline of Toyama Bay, one kilometer from a pine forest. Our design aims to preserve the coastline and to create an environment in which visitors can directly experience the edge between the water and the land.

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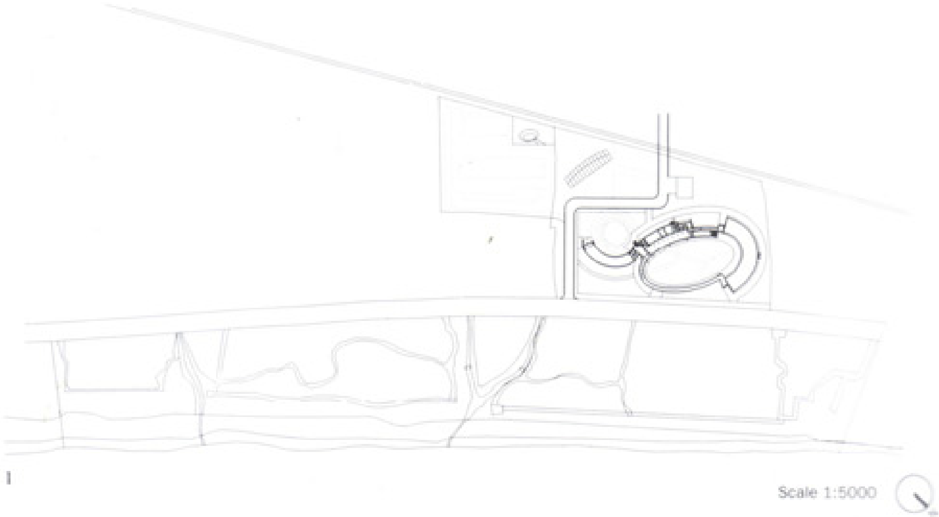
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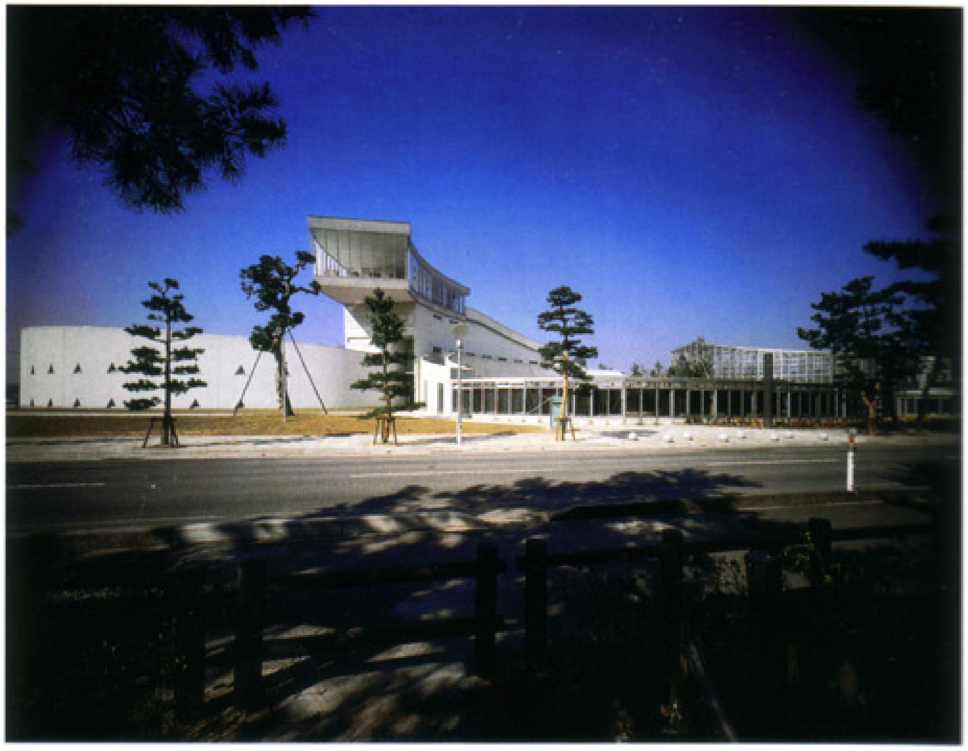
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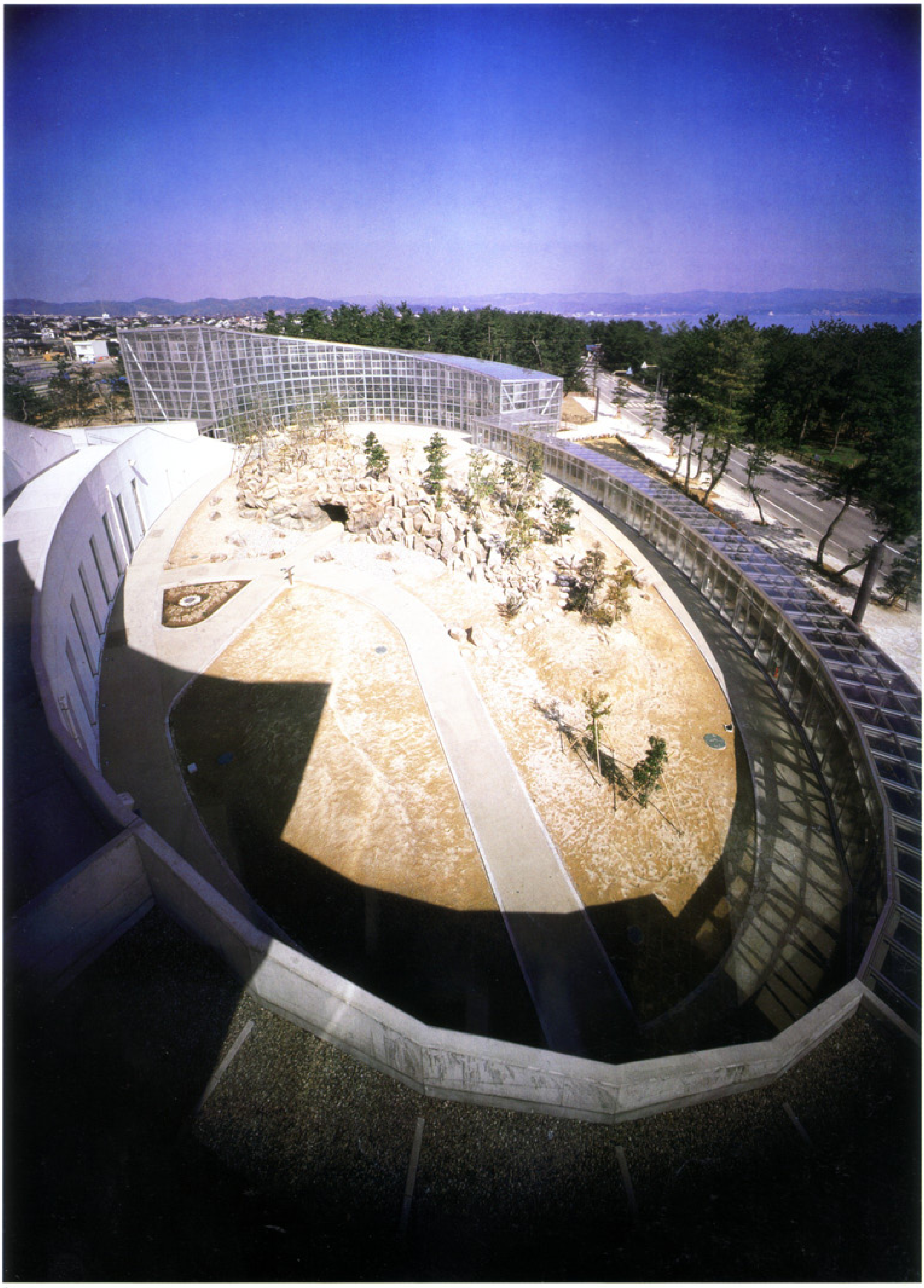
1 Site plan
2 View from the north
3 View of the courtyard from the sky lounge



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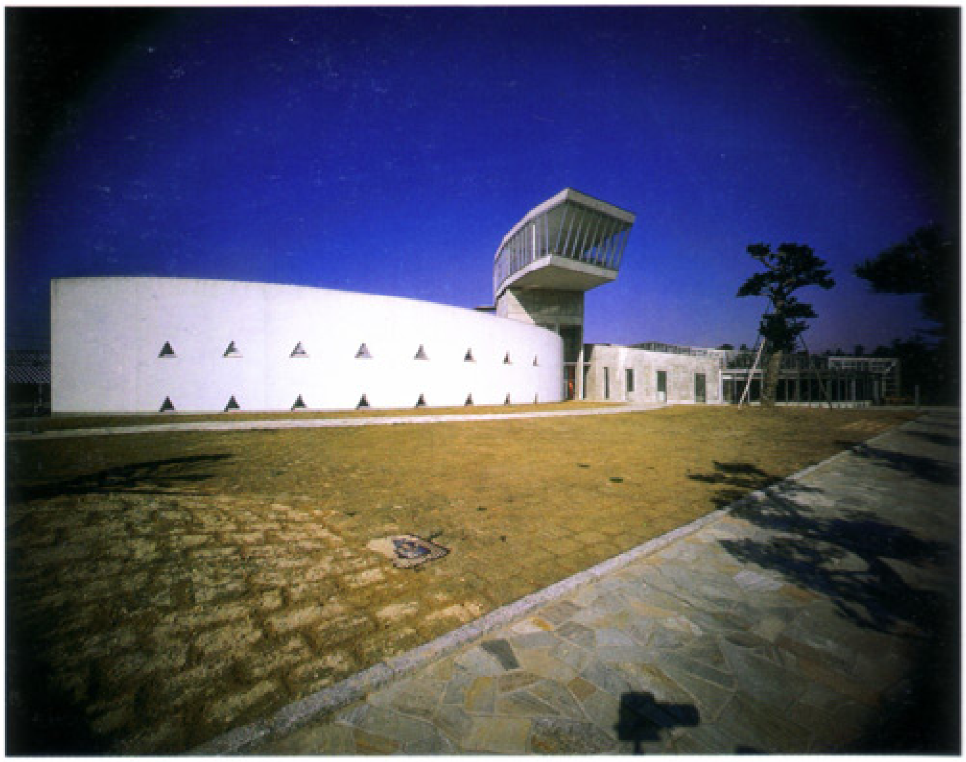
Exhibition halls, a greenhouse, and a glass corridor encircle an oval courtyard exhibition area; this rounded form was chosen to reflect the cyclical characteristics of people and nature. Visitors are drawn through the exhibits along this curved exhibition route and can experience the life of the seashore in a number of different ways.

The main exhibition hall contains interpretive panels that explain the history, function, and significance of seashore life, from the earliest times to the present. There is a mangrove greenhouse in which visitors can experience a time when tropical plants grew in Himi. Different varieties of vines can be seen in the glass tube. In addition to the oval courtyard exhibit area, there are also workshops, a map room, a flower and insect exhibition room, a caretaker's greenhouse, meeting rooms, and a restaurant/lounge with views of the coast and the nearby Tateyama mountain range.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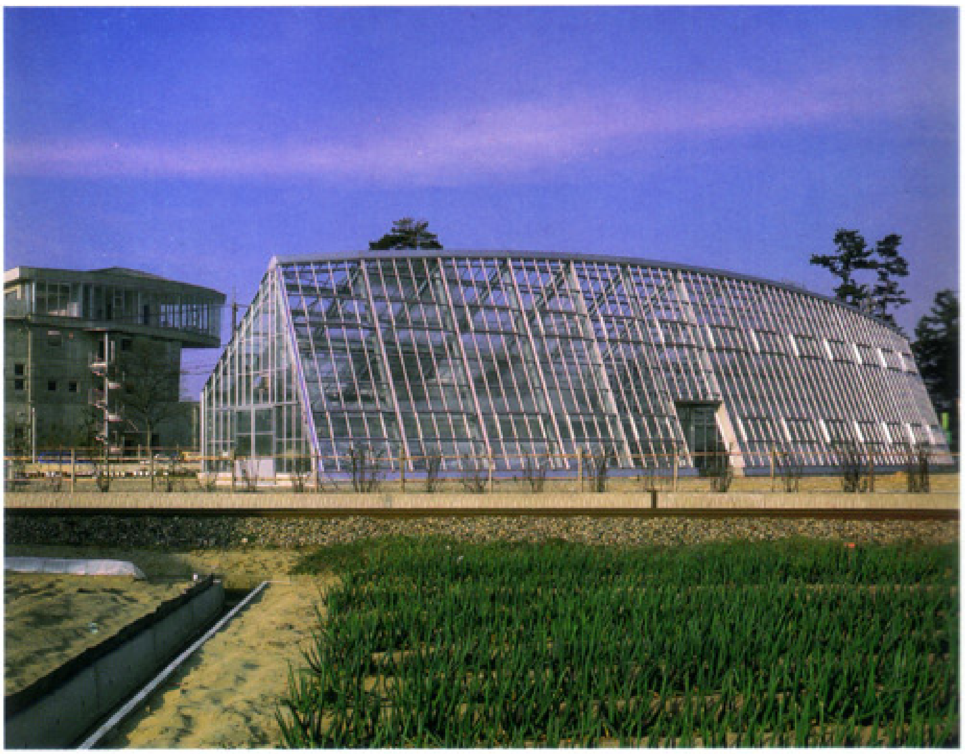
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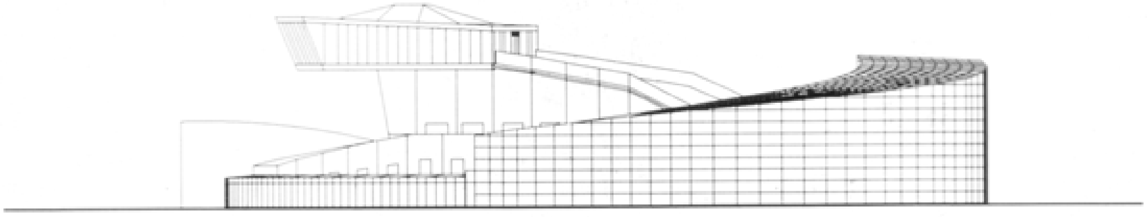
4 View from the east
5 View of the greenhouse from the southwest
6 North elevation
7 South elevation
8 East elevation
9 West elevation



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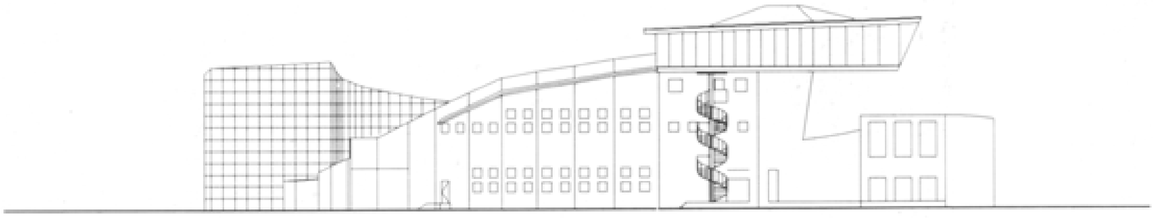

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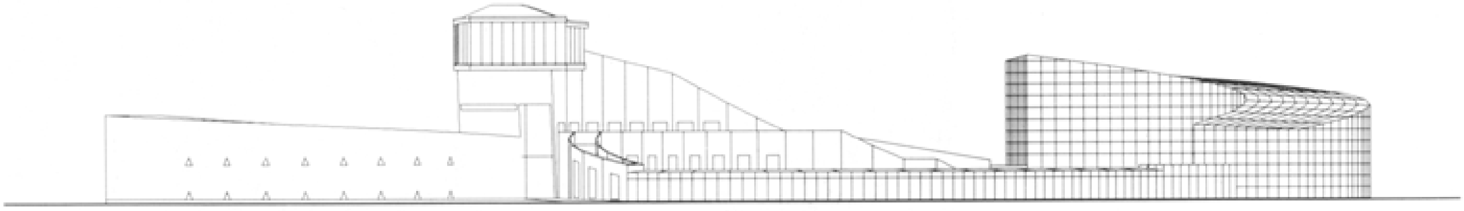

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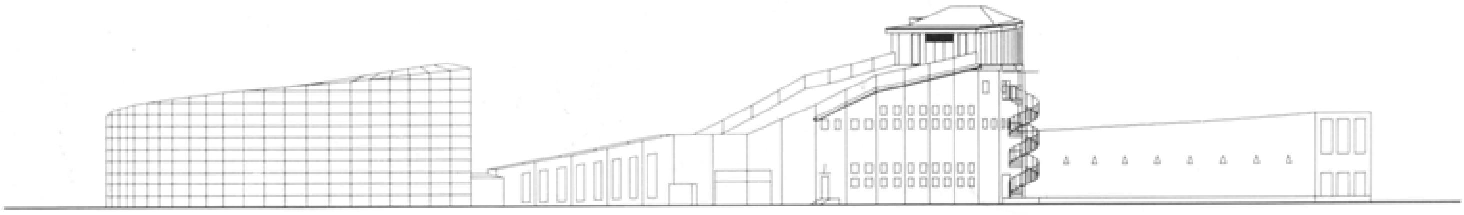
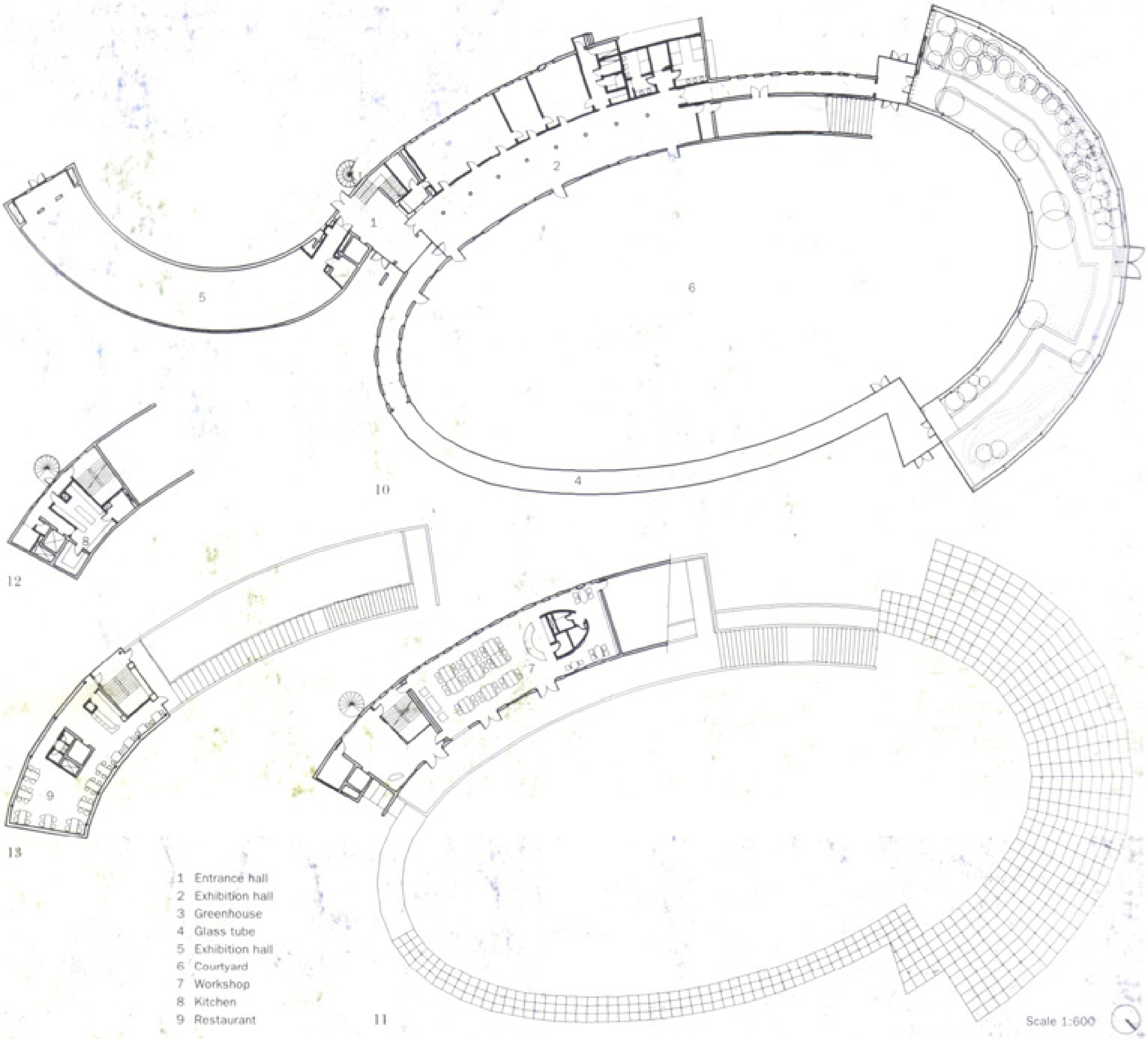


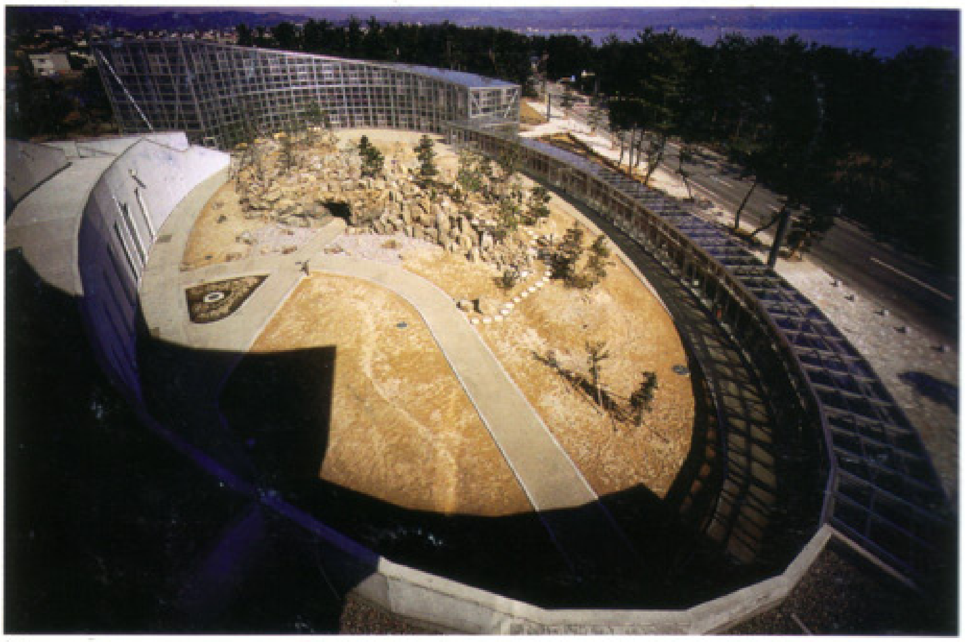
9

Scale 1:650



1 Entrance hall
2 Exhibition hall
3 Greenhouse
4 Glass tube
5 Exhibition hall
6 Courtyard
7 Workshop
8 Kitchen
9 Restaurant

10 First floor plan
11 Second floor plan
12 Third floor plan
13 Fourth floor plan
14 View of the courtyard from the sky lounge
15 View from the south
16 View from the west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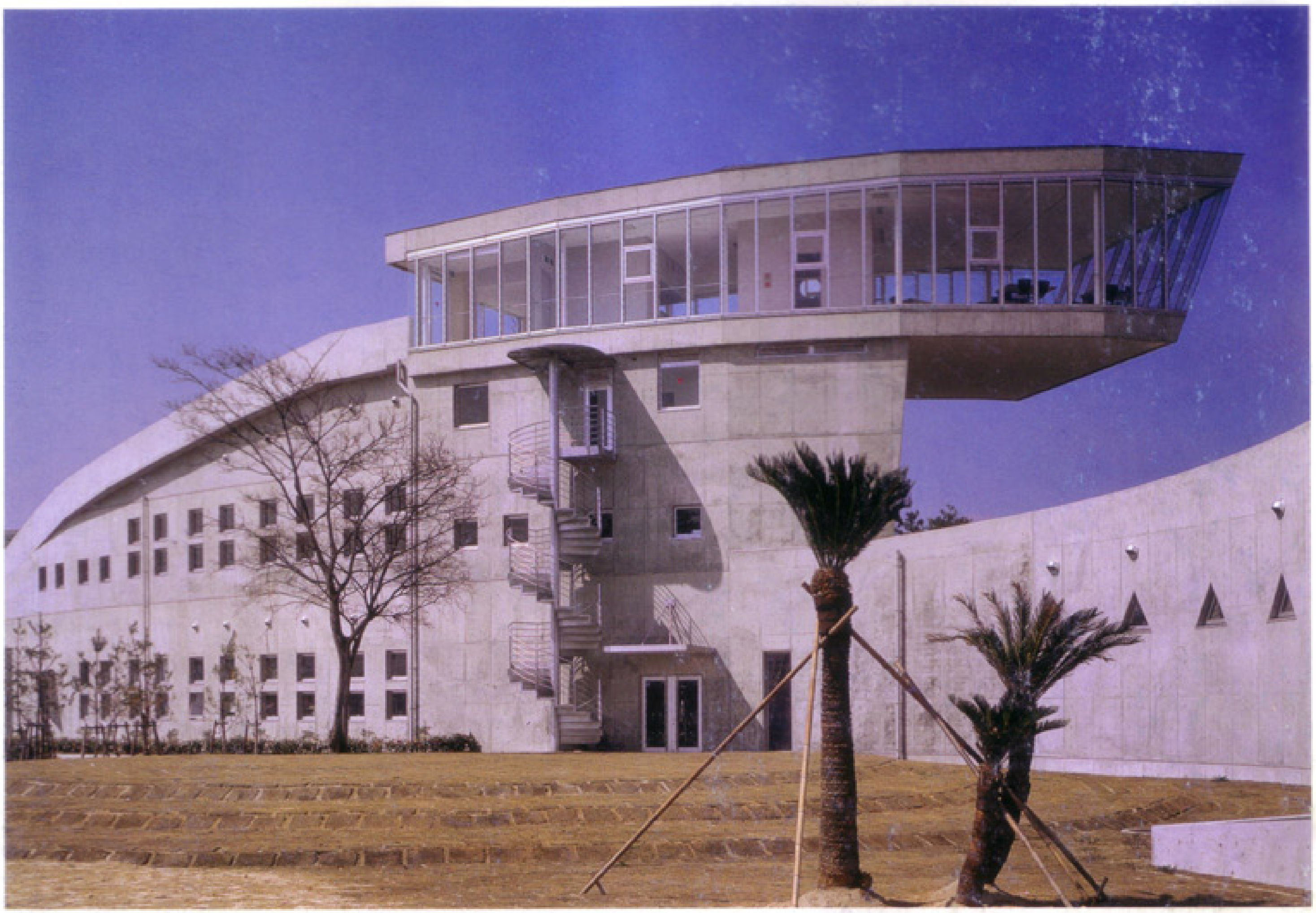

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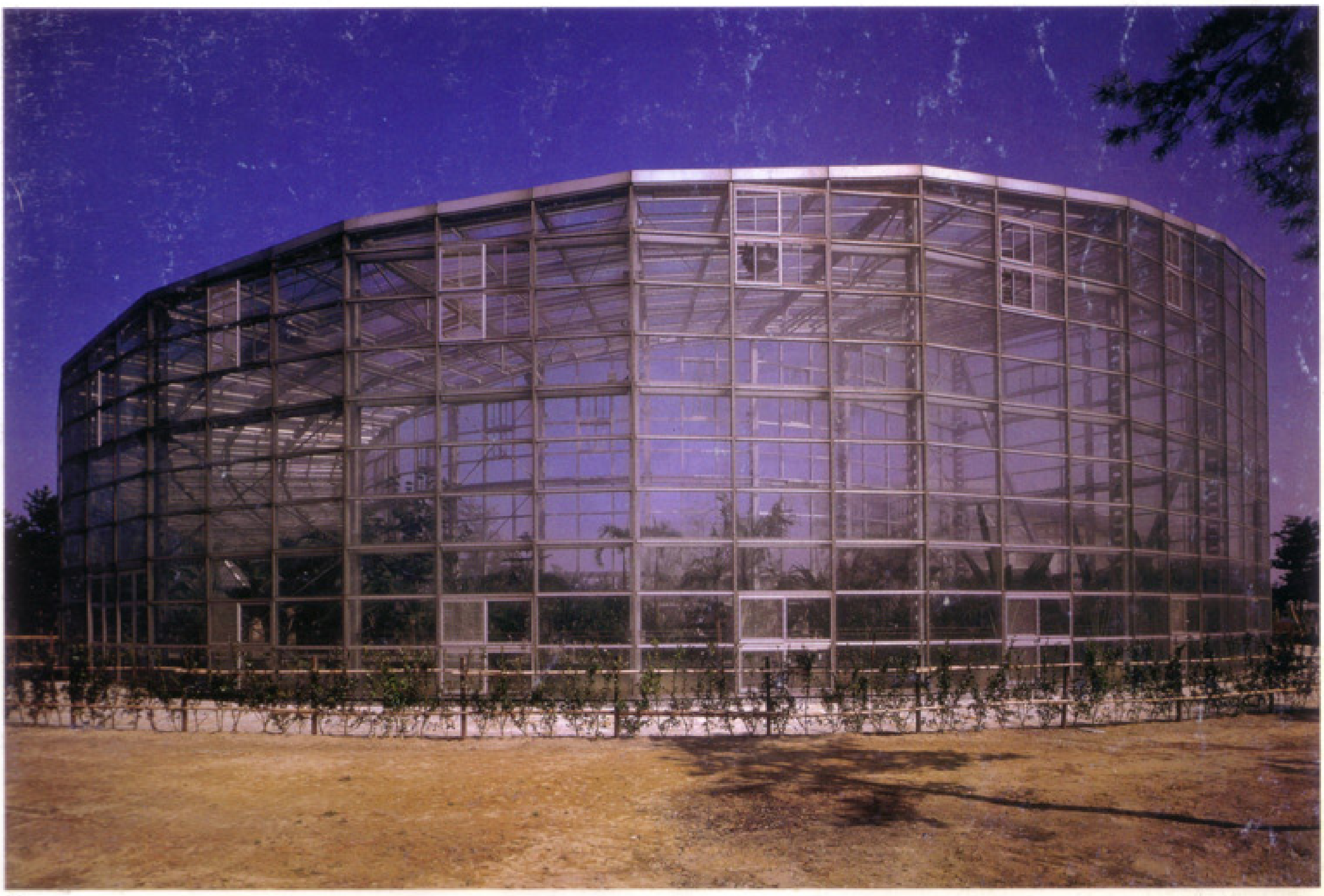

16

17 Workshop
18–19 Main hall
20 View of Noto Peninsula from the sky lounge
21 Greenhouse

17

18

19

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21